MAY 1965

Interiors

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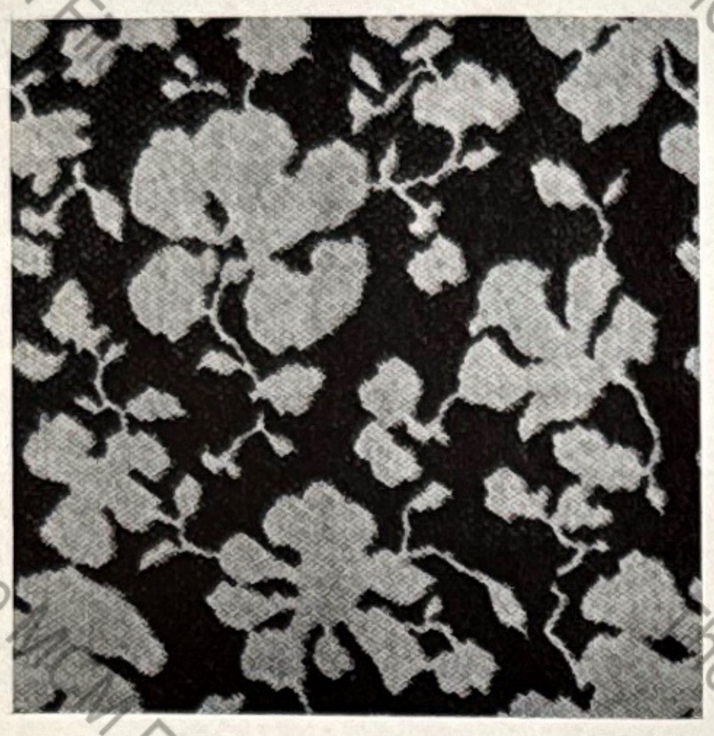

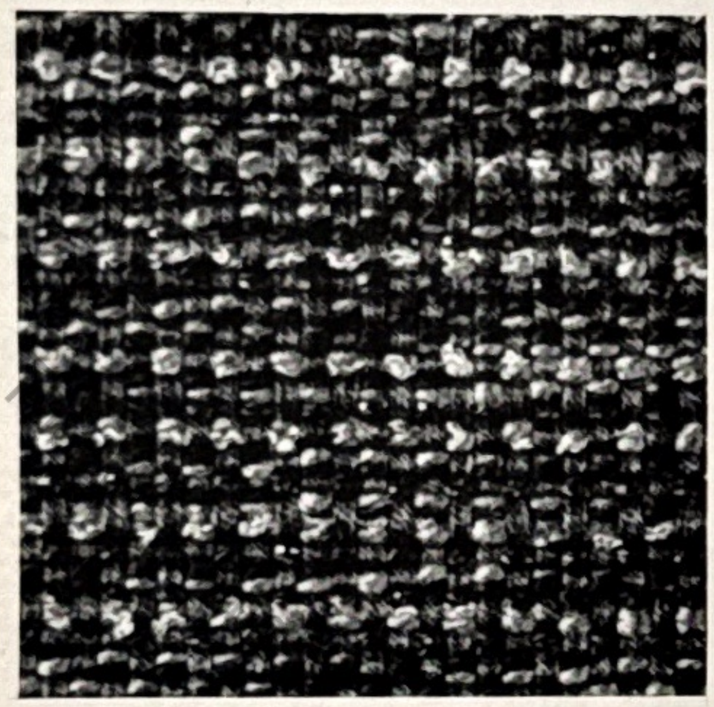

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The MCM Files

May, 1965

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Interiors

Volume CXXIV, Number 10

Published for THE INTERIOR DESIGNERS GROUP which includes:
interior designers, architects and industrial designers who offer interior designing services, and the interior decorating departments of retail stores.

Departments 8 For your information

Interiors' editorial 77 Into Science

Regional feature 78 Salute to Washington and National Society of Interior Designers
79 N.S.I.D. Second Annual Conference Program
80 A way out of mediocrity: an interview with Karel Yasko
81 Designer's guide to Washington
85 West German chancery
88 The newest Hilton: Tabler's best laid plans
94 1789: a tavern for Georgetown University
98 The best of two centuries: offices of Doxiadis Associates
101 Georgetown row house with a garden focus
104 The Lindens
108 Baronial living in a converted tobacco warehouse
110 An architect's house for his family of six

In the showrooms 120 Office furniture
128 Market report

America's Great Sources Index to advertisers in this issue

Cover P. V. Norado

Next month: *Design in Sweden—New, unpublished interiors including the Trelleborg villa of Katja and Rod Geiger, the public library at Eskilstuna, additions to Stockholm's Macy's—NK, the concrete Trades High School of Stockholm, the Drottningholm villa of Ralph Erskine, the Lidingö home of Harry and Ingeborg White, hospital interiors by Sven Kai-Larsen, three hotels, the apartment of Astrid Sampe. The new work of glass, ceramics and furniture designers, combining Nordic fantasy and exceptional workmanship will be included.*

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Letters to the editors

Fast Workers in Atlanta

Sirs:

It was amusing to see the Atlanta Stadium referred to as "projected," inasmuch as the Braves and the Detroit Tigers played a series of exhibition games in the new stadium on April 9, 10 and 11 to a total of 106,000 spectators.

Your confusion as to the condition of the stadium is understandable since we and our associate firm, Heery & Heery, completed the design and contract documents in just over six months and Thompson-Street, the contractor, had the Stadium open for business in six days less than a year. We understand that many new stadiums have been considerably longer than 18 months in the design stage alone.

At the pace at which Atlanta is moving, it is very easy to turn your back on a "projected" development and find it completed when you turn around.

James H. Finch, A.I.A., Finch, Alexander, Barnes, Rothschild & Paschal
Atlanta, Georgia

Mis-credits and Non-credits

Sirs:

As you already know, the superb millwork in the chairman of the board's office (Decatur Federal Bank, INTERIORS, April 1965, page 115) was designed by Mr. Pope H. Fuller, architect. I am terribly sorry that this was printed incorrectly, for we had no intention, and I'm sure you didn't either, of giving credit where it was not due.

The interior furnishings and decorating, as you know, were done by John Loges, but as I understand your policy of not mentioning employees no longer associated with the firm, you do not mention his name, just as you did not mention Mr. Ralph James, who was the decorator for Mr. Dick Rich's home, because he is no longer associated with Rich's, Inc.

In closing, I might add, on your next article about Atlanta, will you also mention that we have employees at our firm at the present time who are Jews, Catholics, Protestants, Polacks, part Indians, Caucasians — and will employ any qualified decorator, designer, or salesman in the future who we feel can make a profit for our company, for in the final analysis, that is the objective of any good business concern.

Dixon M. Allen, President
Ray Lang, Inc.
Atlanta

INTERIORS *never intentionally omits a credit. In the case of John Loges, who worked on the Decatur board room, we failed to note the fact; in other words this was a reportorial slip. In the case of Ralph James, we were not given the information. Perhaps we did not make our question clear to Mr. Rich.—Ed.*

Antique Boat Buff

Sirs:

Following up conversation with Miss Phyllis Lucas last week regarding an article which appeared on page 105 of INTERIORS for March, specifically the print of *Central Park, 1879,* I am pleased to enclose a photograph of my boat "Cotton Picker," as promised by Miss Lucas.

You will note the similarity between the boat in my photo and the one shown in the center of the print, below the fountain. There are very few of these boats left in existence. Please note that the boat in the print appears to be rowed. My boat, too, when I first got it six years ago, had row locks amidships. "Cotton Picker" has been fully restored and is presently powered by a three horsepower air-cooled engine and moves right along at six to seven knots!

Incidentally, it may also interest you to know that there is an organization in existence, known as the "Antique Boat & Yacht Club, Inc." (of which I am club secretary), dedicated to the restoration and preservation of antique boats.

I was delighted to purchase this print from Miss Lucas and she is also framing it for me. Needless to say, if it weren't for INTERIORS' article and illustration, I wouldn't have had the great pleasure of finding the print in the first place.

Carmen Pederson
New York, N. Y.

We regret that lack of space forbids the reproduction of Miss Pederson's "Cotton Picker." —Ed.

Interiors' bookshelf

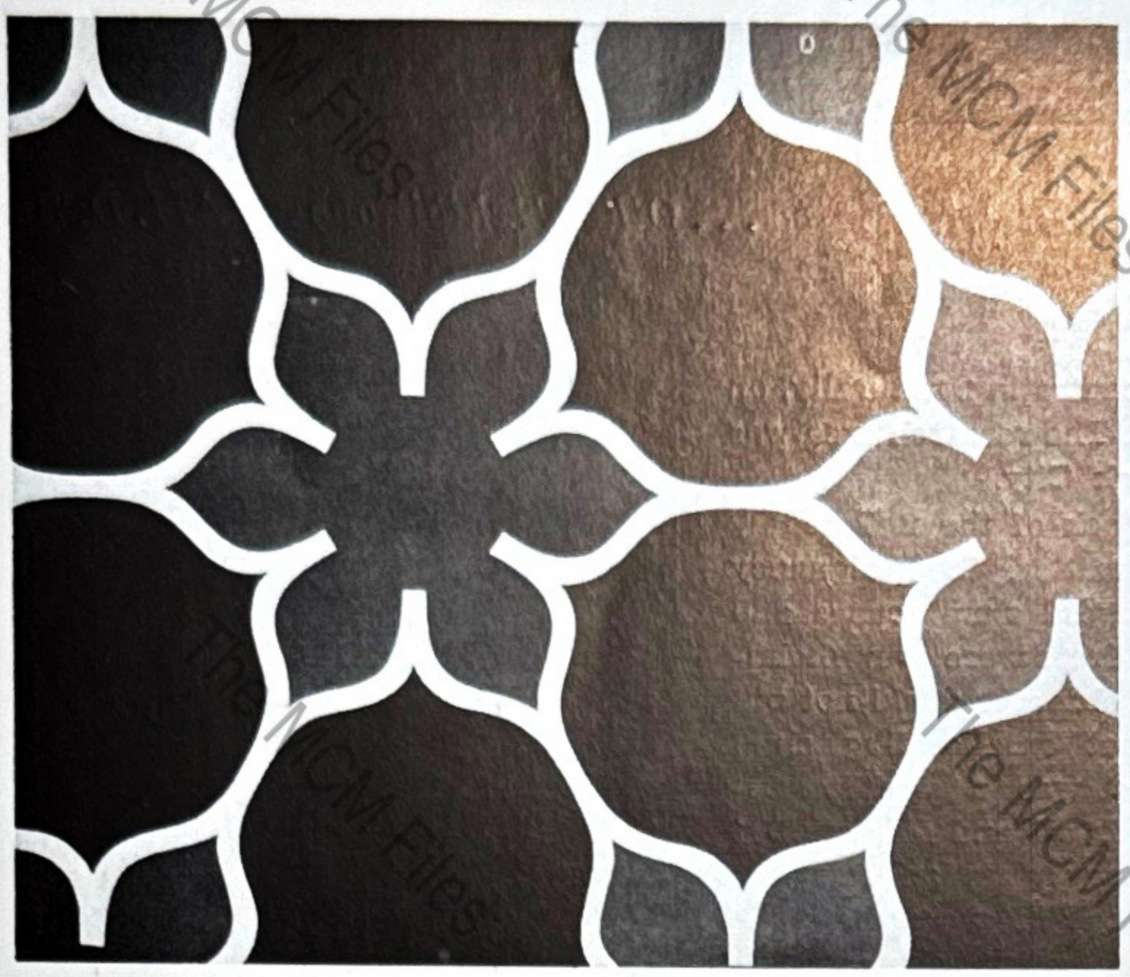
Walls — Enrichment and Ornamentation., *by David Van Dommelen. 115 pages, 8" X 11", with 100 black-and-white illustrations. Funk & Wagnalls, New York, $7.50.*

A versatile artist and teacher, Mr. Van Dommelen has made his mark in ceramics, painting, and wall hangings. And he has previously published a very well received book on decorative wall hangings, a subject on which he has much down-to-earth information to impart. His latest book fails because it is too diffuse. Basically he seems interested in hammering home the point that ornamenting and enriching walls is a good idea, that it has always been with us, and that it takes myriad forms. The illustrations he chooses to make the point are interesting but well known to almost anyone who reads a good newspaper let alone the literature of art. They range from ancient Egyptian hieroglyphics through baroque reliefs through the familiar bank adornments of Harry Bertoia. And Van Dommelen has nothing really new, enlightening, or amusing to say about any of them. Last but not least, he does not seem to know the difference between a wall and a mural, and omits a whole classification of walls which are fascinating for their structure, not realizing, apparently, that structure itself can be a magnificent tool for decorative play.
—O. G.

Lettering Art in Modern Use—Student Edition. *by Raymond A. Ballinger. 96 pages, 7½" X 10¼". Reinhold Publishing Corporation, New York, $5.50.*

Eminent graphic designer, teacher, and lettering specialist, Raymond Ballinger has held an undisputed position as the maestro of lettering since the publication of his *Lettering Art in Modern Use* in 1952. The redesigned and more compact version of the same work is extraordinary not only for the excellent analysis and illuminating instruction it contains, but for the remarkably little amount of paper and few words it takes to do the job. Nor should one jump to the conclusion that because of the book's small size and the word *modern* in its title, Mr. Ballinger has limited himself to technical instruction, without giving the student some insight into the past. He defines clearly the basic Roman and Greek forms, looks back towards the ornate old Gothic and the very different modern type which bears the same name, briefly introduces the student to the ornate decorative letter forms of the past, clarifies the vocabulary used to analyze and describe lettering, explains the difference between the mechanical construction and free drawing of letters, and in general shows remarkable ingenuity in imparting ideas. For a marvelous pedogogical device, take, for example his use of graphic "pellets" to explain the concept of spacing between letters on the basis of total space between them rather than the measurement of the distance between their extremities.

The book, though unpretentious, is designed and executed (in offset) to a high professional standard, mostly in black but with an occasional second tint of green or terra cotta that looks very handsome on the fine matte stock.—O. G.



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For your information

Parsons Senior Exhibition . . . Wegner Retrospective . . . Other Exhibitions . . . A. I. D. Symposium, New Officers

Parsons Exhibition

Seniors Scan Slum Housing

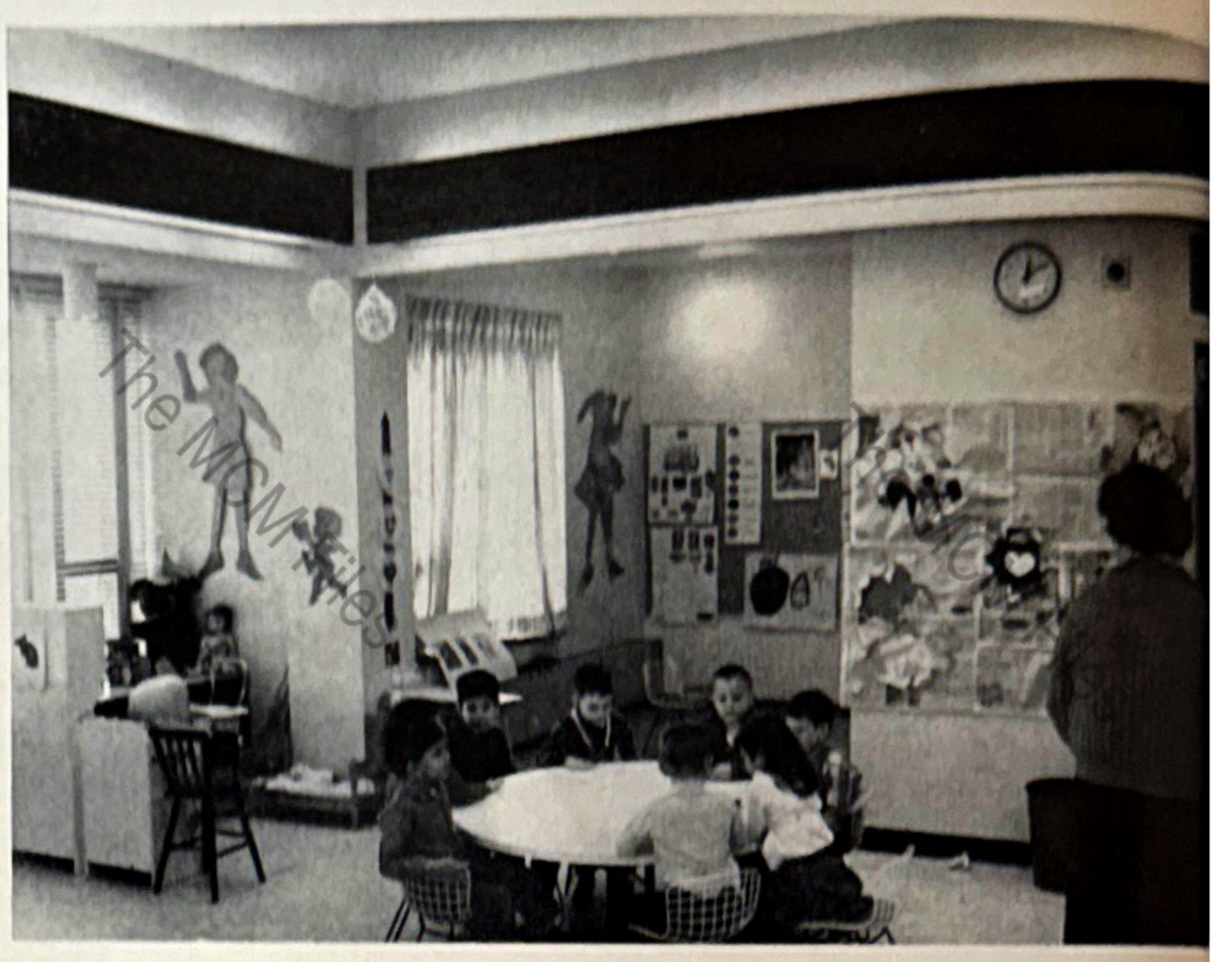
Guests attending the exhibition presented by the graduating class of the Interior Design department at that stronghold of elegance, Parsons School of Design, could hardly believe their eyes as they stared at a naked tenement toilet. A nearby cubbyhole just large enough for a worn gas stove was strewn with

grimy pots and pans, cans, cereal boxes. Still another, the *rincon sancto* of a family in Spanish Harlem, had been draped with a gaudy floral cotton crash and adorned with a bowl of artificial lilies in hommage to a five-and-dime print of Our Lord, a chinaware Blessed Virgin in sky blue robes.

Called "A Place to Live" and occupying Parsons' third floor hall from April 9th through 30th, the exhibition also consisted of photographic panels and graphics, none like anything ever before presented by Parsons students. The exhibition, analyzing the harm which substandard housing wreaks upon the poor, presented a step-by-step program for correcting the problem, and stabbed at design solutions for better housing, concentrating, naturally, on interiors. The research area was New York City.

The shock of the unParsonly subject matter, the poignancy of the sordid slum scenes and sad slum faces were overwhelming. The observer could not but agree that ameliorating slum hardships was a worthy endeavor for all and sundry, but the primary question was unanswered: Why were the students of a design school which stands for luxurious, meticulous *raffiné* decor, be involved in a cause which, however laudable, has little technical affinity with the professional skills the students are trying to acquire?

The answer was stated clearly enough on the panels, though some of the visitors failed to grasp it—due, no doubt, to the slowness with which they recovered from the initial shock. Poor urban housing—poor environment in general — inflicts positive damage on its occupants. It permanently stunts minds and emotions. The problem is that we know very little about exactly what conditions favor and what conditions wither the development of the psyche. Scientists, humanists, architects, and industrial designers are trying to build a body of scientific knowledge, based on painstaking research. But none of these professions has more practical contact with the interraction between environment and daily life than interior designers. What Parsons 'interior design students were doing, in effect, was asserting that their profession belongs in the forefront of the *science* of environmental psychology and urban sociology. The statement was made explicitly in the panel of introductory text titled "A Challenge." Only as an aside it should be pointed out that the arrangement of panels detracted from this statement; other, more striking panels of less actual significance attracted the spectator sooner. In general, however, the job of putting together the exhibition and of conducting the preceding research was crammed into the startlingly short period of four weeks; the few ragged edges of display



technique are of little importance compared to the precedent-shattering decision to establish a Parsons beachhead in an area where life is real and earnest rather than elegant. In the course of their Odyssey through the municipal maze, students discovered that so many agencies share responsibility for housing conditions in the city that it is impossible to pinpoint responsibility, formidably difficult to get action.

The research carried the students into other directions: What happens to people in cramped and sordid quarters? Which is worse for young human beings—over-disorderly or dull environments? What constitutes the real living space of a human being—the room he lives in? The family home? The entire neighborhood complex including shops, playgrounds, communal centers informal and formal? Should designers assume that people will use interiors according to the designers' intentions or invent spontaneous furniture arrangements, storage systems, and display methods of their own. (The resounding *no* answer to the last question was found even in such sensitively and benevolently designed interiors as architect A. Corwin Frost's School for Deaf Children illustrated above; here children and teacher both have pinned up displays on wall surfaces in logical and pleasant ways that the interior designers had never envisioned. The conclusion: interior design must allow for personal manipulation by the occupants.)

Faculty and Consultants Behind the Parsons Exhibition

James Howell, Parsons' new Chairman of Interior Design, worked with outside consultants to direct the exhibition. Innovations had been expected of Chairman Howell, an interior and industrial designer with a talent for collecting design awards. Howell came to Parsons from the Rhode Island School of Design, where he headed the interior design department for some years. Howell's consultants were of a very different orientation from the A.I.D. members

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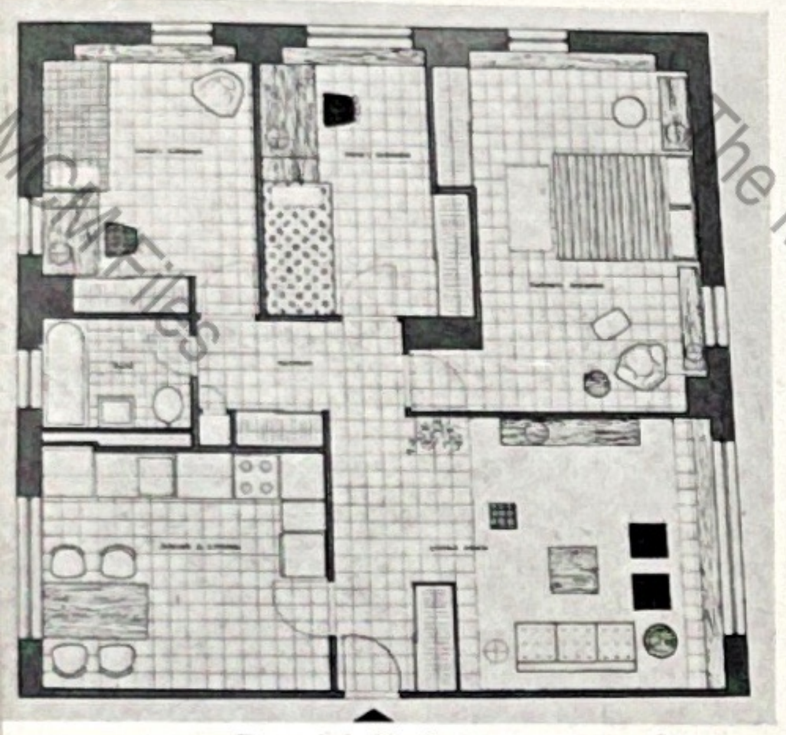
usually involved in student affairs at Parsons. Most important was Ernest Kirwan, an architect on the staff of the King-Bison Company of Boston, who with Parsons is a joint sponsor of the student exhibi-



Remodelled tenement plan

tion. King-Bison is a private company working in a field where government agencies are more typical than private enterprises; King-Bison, an interracial organization, is in the business of rehabilitating low-cost housing in the Boston area.

Another consultant was A. Corwin Frost, a New York architect. Still another was the Senior Scientist of New York's Natural History Museum, Dr. A. E. Parr. Dr. Parr, provided some of the most fascinating reading material on the panels —in the form of quotations from his scientific writings on the effects of environment on human and animal societies. "The worst things about rats is that they act so human. In high density rat populations there also appears a third new type of animal which Calhoun politely calls the somnambulists and others more rudely refer to as zombies. The zombies take no interest in either sex, and social status leaves them totally indifferent, but they like to eat, especially when the others are not feeding and fighting them for the food. The zombies are the fattest of the rats with the sleekest fur. I have an uneasy feeling that I should recognize these unfortunate characters in our own society too."

Sensory deprivation—the absence of environmental stimuli without which young animals and humans fail to develop normal intelligence is another theme which Dr. Parr's writings relate directly to our decision about how to design an environment for living. Still another is the related idea that juvenile delinquency is a form of psychological compensation for an environment which fails to satisfy the normal urge to find visual adventure or excitement.

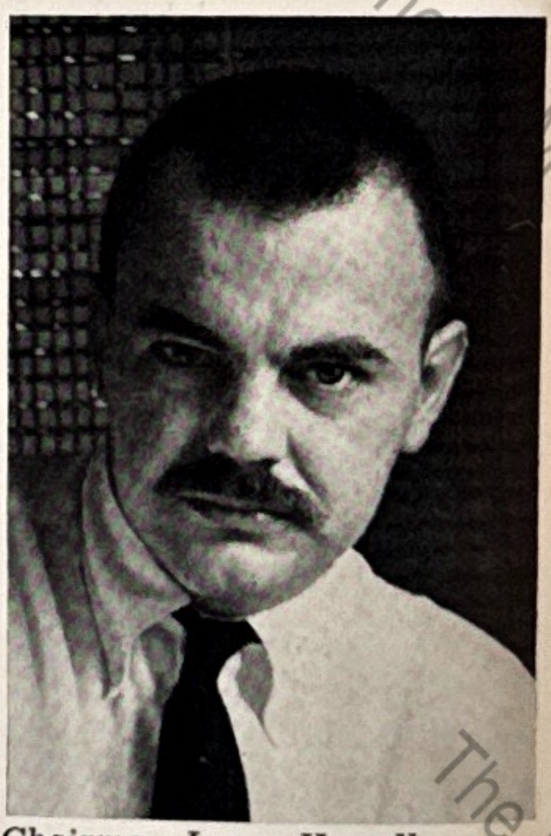
Members of Parsons' interior teaching staff participated in the work of directing research, photography, and exhibition design. And the Chairman of Parsons' Department of Industrial Design, William Katavolos, was represented by his Chemical City of the Future—a structure of spreading chemical growths already well known among published and exhibited conjectures into the shape of things to come. The students devised interiors and furnishings for its flower-like architectural forms in the last section of the exhibition.

Four Parts of the Exhibition

Though the traffic sequence was not visually clear, the exhibition proceeded neatly through four steps. The first presented the slum scene where rats vie with humans for the food supply. Second came a presentation of the prison-like low-cost housing which an economy-minded and unimaginative body of public officials have perpetrated as an answer. The bleak concrete playgrounds, penned behind fences appropriate to jail yards, look considerably less inviting than the slum streets which the children obviously prefer. Third, the students tackle the problem of designing interiors for the various kinds of buildings now available to ameliorate the living conditions of low-income inhabitants—rehabilitated tenements, rehabilitated brownstones, and a typical apartment in a multi-story New York City Housing Authority project building. Last came the projection into the future, or rather an attempt to suggest interiors for two well-known dream cities—the aforementioned Chemical City of William Katavolos, and the "Cities Higher Than Mountains" devised by novelist Norman Mailer.

The designs for the present and future which the students produced were competent enough. Typical layouts for a New York City Housing Authority apartment, for remodeled tenements and brownstones were reasonably competent. A typical conversation area for Katavolos' Chemical city is below. It has the retractable furnishings and molded materials which are earmarks of dream-leaps into the future. As for the redesigned tenements, etc., they have been criticized with some perspecacity by Lou Gropp of *Home Furnishings Daily*, who pointed out that the students had transformed the homey, cluttered, pattern-filled, TV-focussed tenement living room into a stark, smart, one-room apartment for a Parsons graduate on the rise.

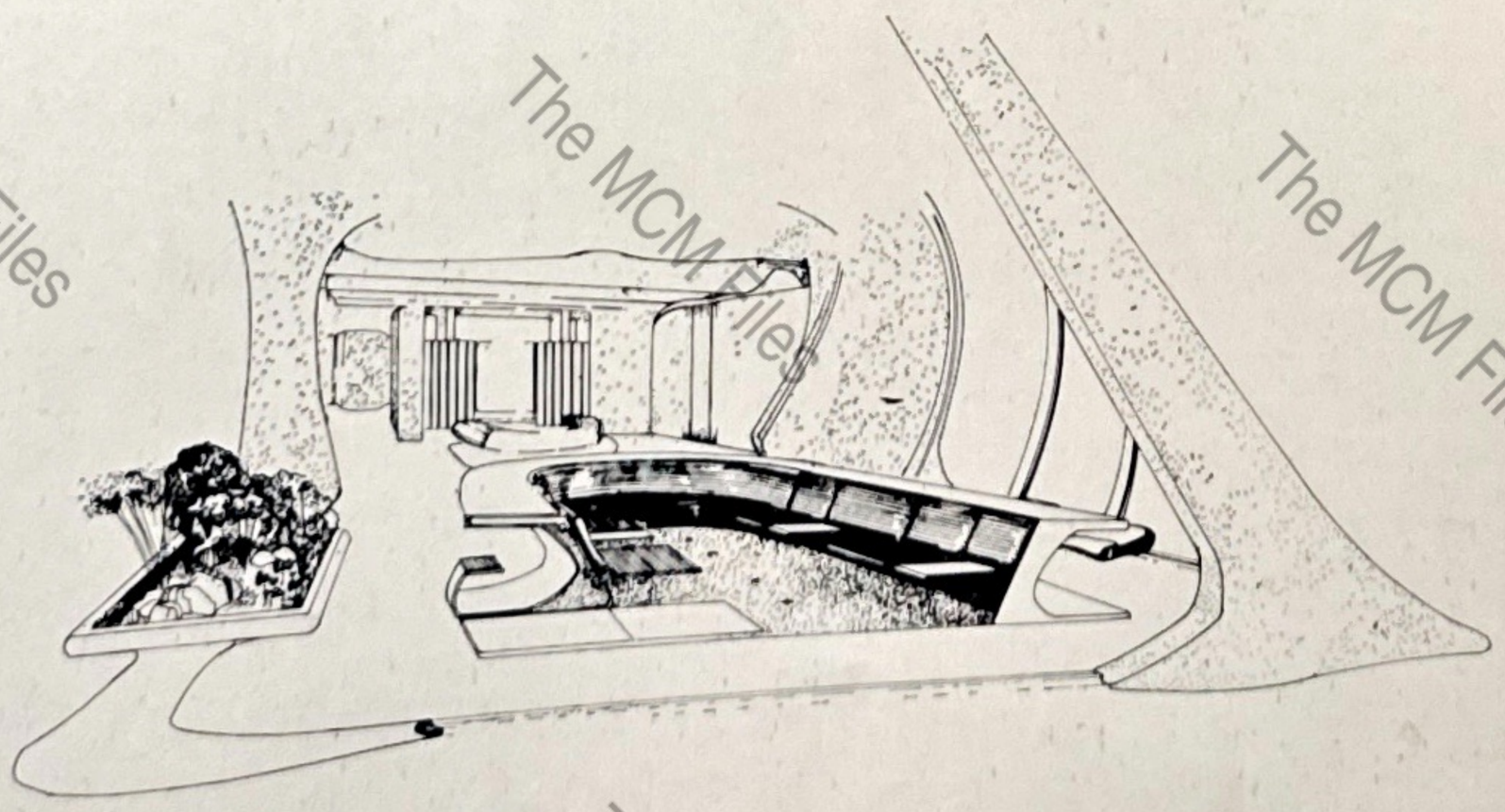
But this is picking at details. The students could not possibly have solved such problems, in addition to doing the research and installing the exhibition, in



Chairman James Howell

the meager four weeks allotted to the task. What is significant is that Parsons tackled the subject at all.

The Parson Exhibition is a resounding statement that interior designers belong in the forefront of scientific humanists upon whose research may control the blueprints for the world of tomorrow.—*O. G.*



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Wegner Retrospective

Exhibition at Jensen's

Celebrating Denmark week, in commemoration of the 20th anniversary of Denmark's liberation by Allied Forces, such Danish luminaries as the second daughter of the King of Denmark, the Danish Ambassador, and the Danish Consul General, attended the May 4th preview of an exhibition of the works of Hans J. Wegner at Georg Jensen's in New York. The decision to use Wegner as an expression of Danish genius was entirely logical, as Edgar Kaufmann, Adjunct Professor of Architecture at Columbia University, and Chairman of the Design Committee of the Institute of International Education remarked on officially opening the exhibition.

Wegner designed the Georg Jensen exhibition, but was too busy to come to New York for the opening. Poul Hansen of the Johannes Hansen workshops, one of the principal manufacturers of Wegner designs, was on hand however. In the photograph above Wegner (center) is shown with Poul Hansen (right), a new Wegner chair, and a craftsman.

The photograph at right shows part of a display of Wegner chairs which is being presented at Jensen's in a slightly different arrangement. It was taken in Hansen's Danish workshop, on a museum floor devoted entirely to Wegner design.

More than any other furniture designer of our time, Wegner stands for classicism in design and perfection in execution. In a market which forces designers and factories to grind out new models at stated intervals, the modest and taciturn Wegner has always found enough time to develop the perfect form. He is known to have kept Frederick IX waiting for two years unil he—Wegner not the King—was satisfied with a model. The first version—in that case of the Valet Chair whose top rail is a coat hanger, and whose seat can be tilted up to hang a pair of pants—was considered extremely beautiful by everyone who saw it. But Wegner wanted a less pretentious form. According to his custom he lived with the model at home, eventually transforming the four-legged original into a three-legged frame, the back leg continuing up over the seat and becoming the drop-shaped back that supports the hanger for the jacket. Johan Moller Nielsen, author of *Wegner — Sitting Pretty*, a book illustrated with 125 photographs of Wegner furniture, describes the Valet Chair as a unique example of fun with "something both rococo and violin-like about the bold curves of the back and seat in contrast to the drooping horns of the hanger." The book, incidentally, answers a need for a Wegner retrospective between covers. The text is in Danish, but the 14-page English summary is more than adequate for most purposes. At $10.00 per copy, the book will be available in the United States through the Frederik Lunning division of Georg Jensen Inc. It covers the twenty-five year span of Wegner's design career — as does the exhibition.

One Artisan Backs Another

Properly speaking Wegner's career started nine years before this period, when, as a seventeen-year-old, he was apprenticed in one of those "small, primitive workshops where one learns to make everything from coffins to writing desks." Later he studied at the Copenhagen School of Arts and Crafts, qualified as an architect and member of the Academic Architects' Society in 1938. Eventually he became a teacher at his old school. But it was in 1940, when Wegner met 54-year-old cabinetmaker Johannes Hansen, that he gained the support of one of the finest workshops in Denmark, staffed by artisans capable of executing his designs. Like Wegner, Hansen too was an artisan who had learnt his trade from the bottom up. In his time it had been the custom for the more ambitious apprentices to travel as journeymen to Germany and France to perfect their skills. Johannes Hansen completed this step, then, as a fully qualified master, he opened his own workshop in Copenhagen and became one of the pioneering founders who established the world-famous Copenhagen Cabinetmakers' Guild. Hansen's commissions' included the furnishing of the Rigsdag offices at Christians-

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Requests by established interior designers for the privilege of bringing clients to displays of leading manufacturers in the American Furniture Mart have accelerated rapidly over the past several years. They say that their clients have come to expect and demand such service.

The growth of the interior design profession, and the increasing desire of leading manufacturers—the names America knows—to serve the accredited leaders in this field has caused the Mart's management to establish a new admittance program. Therefore, with extreme pleasure, we are . . .

Announcing a New Access Policy for Interior Designers' Clients!

Under the new "Designer Client" Access policy, clients may now accompany representatives of accredited retail store and interior design firms to the American Furniture Mart **from Monday through Thursday** of each week. They may **not** use plan **on Fridays nor during market periods.** Manufacturer-exhibitors determine their own policies as to how and whom they wish to sell. The plan becomes effective Monday, May 17, 1965.

The American Furniture Mart's Summer 1965 International Home Furnishings Market, Sunday, June 20 through Saturday, June 26, thus becomes doubly important for those who wish to familiarize themselves with the outstanding sources which will now be of greater service in filling the needs of their clientele.

If you are not already accredited for admittance privileges, we urge you to write the American Furniture Mart Registration Department for credentials today.

Cordially,

AMERICAN FURNITURE MART
Frank S. Whiting, President

AMERICAN FURNITURE MART
666 Lake Shore Drive, Chicago, Ill. 60611

The MCM Files

borg Palace, the Supreme Court, the King's Audience Chamber, and the Students' Hostel at Copenhagen University.

This was the caliber of workshop which Hansen placed at Wegner's disposal in 1940—and Hansen gave Wegner a free hand in design, backing him with painstaking execution.

Although Wegner's simple, modest, modern designs were honored by Danish museums in the early forties—they are much clumsier, straighter, and less sculptural than his later work—it was not until 1947 that he became known abroad. The first design to catch foreign eyes was his "Peacock" chair, a sort of out-fanning oversized Windsor. His three most spectacular masterpieces came during one relatively short creative burst in 1949. That year he exhibited what Americans and the English call *The* Chair (though Wegner calls it the Round Chair), the Folding Chair, and the big reclining laminated-frame, Plywood Armchair (all three of which were published in the February 1949 INTERIORS). The Round Chair and the Folding Chair are typical of one group of Wegner designs that became part of "families" of similar designs developed over a period of time. The laminated-frame Plywood Armchair belongs to a different group—of unique designs which had no ancestors and no decendants. Other unique Wegner designs were the Valet Chair and the rope-lashed Laced Chair on a steel frame.

The Evolution of Two Chairs

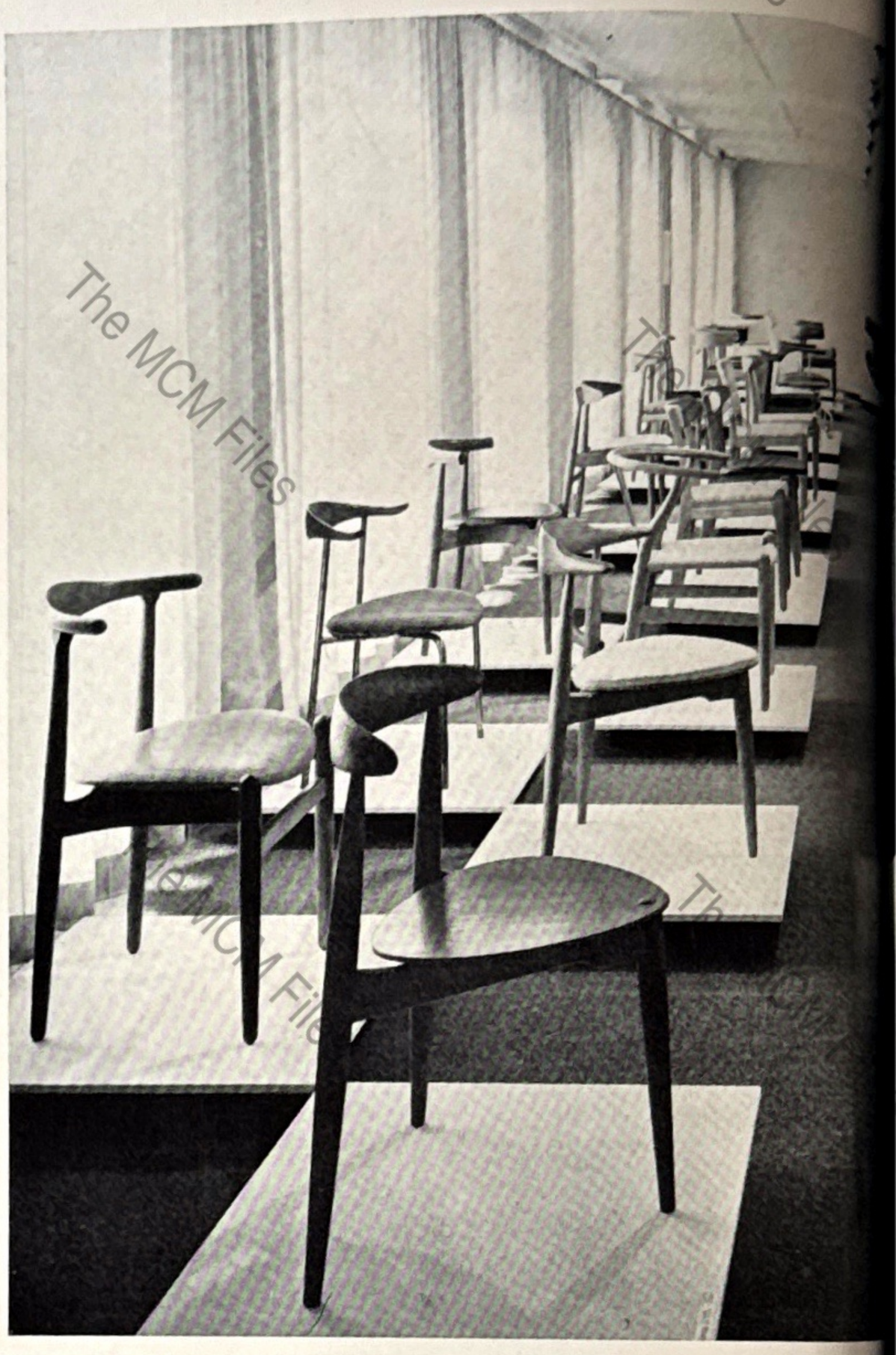
In the Jensen exhibition—and in the museum area of the Johannes Hansen workshop in Soborg, Denmark—are displays which show the evolution of the two most famous Wegner designs. *The* Chair and the Wishbone Chair. Each important version is placed in chronological order — paired to its own immediate forerunner, which is set slightly behind it. As indicated in the photograph at right, the fatly upholstered Bull and Buffalo chairs are related to the delicate Wishbone and Cowhorn Chairs.

Recent Works: A Casual Group

A new group of beechwood chairs and tables designed for outdoor and casual use is featured in the exhibition, this group is not yet in production. The curving, folding X-frame, though reminiscent of many related models, is sturdier, less exotic, and less detailed than its predecessors. The subtle modulation of curve, and the broadening base are as perfect as in any Wegner design. One of these patio chairs is shown on page 14. Poul Hansen, who is shown with Wegner (center) in the same photo, is the youngest son of Johannes Hansen, and his successor as head of the company. Johannes Hansen died in 1961.

Other Manufacturers

The exhibition does not consist wholly of chairs; Wegner desks, tables, storage walls, and his famous sewing table are on display. Nor is the current exhibition limited to manufactures of Johannes Hansen's workshop. Five other factories are occupied solely with the production of Wegner designs. Together with Hansen these firms form the sales organization called Salesco.



Marquetry

The photograph at left is one of four panels represented with giant photographic blow-ups in the exhibition. The panels are in a cabinet which Wegner made with his own hands in three weeks in 1944 of over 200 shades of natural walnut. The company has tried unsuccessfully to borrow or buy it from the owner, who will not let it out of his possession at any price.

Tanier, Fritz Hansen, Wohlert

Jensen's was chosen for the New York exhibition because of its availability to the public, but Frederik Lunning Inc. is not the only U. S. importer of Wegner designs. Others are George Tanier Inc. and Fritz Hansen, both at the Decorative Arts Center in New York, and Svend Wohlert at Jackson Square, San Francisco.

Other Danish Products

Textiles by Dane Rolf Middleboe are spaced throughout the Wegner exhibition as wall hangings, though many are available by the yard. Middleboe, a graduate of Copenhagen's Arts-Craftsmen's School, is both a fabric printer and craftsman. His fabrics have a decided "Op" leaning, being produced by overprinting regular and uniform geometric forms. The colors are clean, the patterns striking. Danish silver and Poul Henningsen's lighting fixtures also punctuate the exhibition.

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Family Group (The Hatch Family) by Eastman Johnson, 1871

Exhibitions

American history through art

America's history and America's art are beautifully set forth in New York's Metropolitan Museum of Art exhibition, *Three Centuries of American Painting* (through October 17). Nearly 500 paintings starting with the Colonial period and ending with the present, are coupled with American furniture, silver, and sculpture corresponding with the periods of the paintings. Although romanticism is a disarming characteristic of some of the 19th century landscapes, most of the pre-20th-century paintings portray great men and landscapes with the realism of the camera, and thus provide valuable material for historic documentation of American interiors (above), furniture, costumes, etc.

Patchwork, old and new

American patchwork quilts, contemporary hangings, and appliques by the San Blas Indians make a felicitous grouping in the current exhibition, *Fabric Collage*, at New York's Museum of Contemporary Crafts (through May 23). The contemporary hangings by five U.S. artists consist of bits and pieces of fabrics, fans, shirt collars, buttons, and other findings worked into a variety of collages and appliques which bear an unmistakable affinity with the American patchwork quilts of the 18th and 19th centuries. The immediate aim of the contemporary craftsman is esthetic while the aim of the quiltmaker was function, but the results as shown in *Fabric Collage*, are equally decorative.

"Uncle Bob," contemporary fabric collage by Alma Lesch

Like the quilts, the San Blas appliques are primarily for use—they are made into blouses called "molas"—and like the quilts they have a high degree of esthetic appeal, even though the design motifs are borrowed from television, cigarette ads, political slogans, and other such unlikely sources.

Folk arts of old Japan

Mingei, an exhibition of folk arts of old Japan at New York's Asia House, May 7-July 2, includes some charming farm house furnishings predating Admiral Perry's naval foray of 1853 which opened Japan to the West. Selected by Dr. Hugo Munsterberg, art historian and author of numerous books on Japanese art, there are some 130 objects on display—pottery, textiles, lacquers, furniture, paintings, and other artifacts mostly from the Edo Period (1615-1868). Many of these unpretentious rural crafts borrow their forms or decorations from ancient myths and legends, and all of them are marked by an appealing naturalness and simplicity (see cuts right).

Preservation news

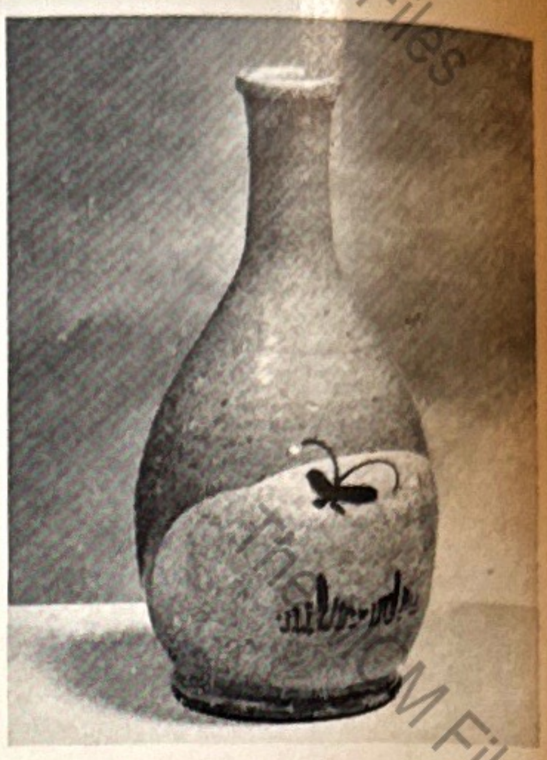
The landmark preservation movement which has been gaining momentum in cities across the country during the past decade has at last reached New York, a city perennially bent on destroying its past. As elsewhere—and more than 75 cities have passed preservation laws—public opinion prompted the legislation. The New York landmark preservation law prevents the destruction of a designated landmark without giving the Commission a certain period of time in which to devise a plan for its preservation. Moreover, any exterior architectural work to be done on a designated landmark must be approved by the Landmarks Preservation Commission. Interiors of landmarks are not affected by the new law.

A.I.D. conference

Design and historic documentation

A symposium, *Design Challenges in the Historic Interior*, arranged by Mrs. Francis Henry Lenygon, F.A.I.D., and the National Trust for Historic Preservation, was one of the highlights of the American Institute of Interior Designers' 34th annual national conference held in New York last month. Mrs. Lenygon is chairman of A.I.D.'s committee on historic preservation.

Dr. William J. Murtagh, director of the National Trust's department of education, who discussed *Professional Training as Entré to Understanding*, noted the tremendous interest and increase in historic house museums in this country. In 1945 there were 700. Today there are approximately 2,000. But the education of preservation specialists (particularly in architecture and interior design) is falling far behind. There is, said Dr. Murtagh, "a world of difference between capturing the essence of the historic interior from a documentary point of view for museum purposes, and designing an historic interior from a stylistic point of view for non-museum purposes. The difference, he explained, between satisfying a client's request for a Louis Quinze or Empire room "and the depth of knowledge required for the recreation of the historic interior lies in integrity and historical veracity." The latter demands special training which is not currently being



Japanese folk art of the Edo Period (1615-1868): bottle (above) with butterfly and autumn grass design; Okinawan textile fragment (below).

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satisfied in the training which the average interior designer receives.

Mrs. Antoinette Forrester Downing, Providence, Rhode Island, architectural historian, talked about the research involved in recapturing a documentary interior. Digging for clues through wills, inventories, diaries, insurance policies, tax records (which often disclose such vital information as the number of windows), contemporary paintings and records of all sorts, she said, can be as exciting as piecing together a jigsaw puzzle.

John O. Curtis, curator of architecture at Old Sturbridge Village, Massachusetts, discussed *Authenticity in the Architectural Interior*. The current trend is "to allow a structure to reflect various phases of the past" rather than strip it to its earliest state, he said. It is often wiser to retain later additions if they are well done. He described some of the methods of detecting when and where additions were made, how to determine the age of woodwork, mouldings, how to remove paint to discover the original, among other tips.

Professor James Grote Van Derpool, executive director of New York's Landmarks Preservation Committee, who introduced the symposium, also pointed out the need for trained people "to restore and interpret" so that we can "hold a mirror to the life of a different moment in time."

New A.I.D. officers

Mary E. Dunn, F.A.I.D., was re-elected national president of the American Institute of Interior Designers for her third consecutive term at a business meeting held during the Institute's 34th annual National Conference in New York. Everett Brown, F.A.I.D., was also re-elected for a third term as national chairman of the board. Other newly elected officers are: L. Raymond Toucher, F.A.I.D., vice-president, northeast region; John M. Connors, vice-president, southeast region; Richard Himmel, vice-president, central states region; Edward J. Perrault, vice-president, south central region; Mrs. Grace Harlan Kennedy, vice-president, midwest region; Harvey L. Ackerman, vice president, west coast region; Kenneth F. Hayden, vice-president, mountain states region; Lilian Kenrick, secretary.

Elected governors are: James L. Adler, Chicago: M. Terry Anderson, San Antonio; William A. Austin, Grosse Pointe; John B. Cochran, Pittsburgh; Mrs. Modesta Comeford, Albuquerque; Mrs. Jini Costello, Miami; A. Allen Dizik, Los Angeles; E. Groover Hoffman, Minneapolis; Norman M. Kelly, Santa Ana, California; Tulane Kidd, Jr., Boca Raton; Charles Kurtz, Philadelphia; Mrs. Janet S. Miles, Elkhart, Indiana; Clyde Pruitt, Atlanta; Ralph G. Short, Tampa; Loy Sigmon, Jr., Newton, North Carolina; James Merrick Smith, Coconut Grove, Florida; Karl L. Steinhauser, Chicago; Bill C. Trask, Pasadena.

N.S.I.D.

The National Society of Interior Designers, announced the Society's president Arturo Pini di San Miniato, will provide advisory services for the National Trust for Historic Preservation in the restoration of Lyndhurst, the 19th century Gothic castle on the Hudson River near Tarrytown, New York (INTERIORS, December 1964). The castle is being opened as a house museum early this summer. Dora Brahms, F.N.S.I.D., is chairman of the N.S.I.D. committee on restoration of historic interiors.

Brinton Sherwood, the National Trust's director of properties, and John N. Pearce, curator of the department, have developed plans and are overseeing the work involved in the restoration.

(*Continued on Page 48*)

FOR YOUR CALENDAR

Through 1965. **World's Fairs. 16 world's fairs between 1851-1939.** Prepared by Metropolitan Museum of Art. Commercial Museum, Phila.
Through May 23. **Fabric Collage.** The Museum of Contemporary Crafts, New York. **Artist Craftsmen of New York—Annual Exhibition.** National Design Center, New York.
Through May 24. **Architecture in Wood.** Newark, (N. J.) Museum.
Through May 28. **The Architect Chooses Art.** Co-sponsor: Artist Craftsmen of New York. Architectural League of New York.
Through May 29. **Art With Architecture.** Plans, photographs and drawings of architectural projects, commissioned and proposed. Philadelphia Art Alliance.
Through June 2. **Group Exhibition: "Interiors."** Various media. Philadelphia Art Alliance.
Through June 18. **Chinese Export Porcelain.** Collection of The Rev. and Mrs. Benjamin J. Lake. Everson Museum of Art, Syracuse, N. Y.
Through June. **Old Prints—Views of Cities Around The World.** Phyllis Lucas Gallery, 981 Second Avenue, New York.
Through July 2. **Mingei—The Folk Arts of Old Japan.** Asia House Gallery, 112 East 64th Street, New York.
Through August 4. **Colorado Garden and Home Show.** Denver Coliseum and National Western Building.
May 5-25. **Vases From the Etruscan Cemetery at Cerveteri.** M. H. de Young Memorial Museum, San Francisco.
May 6-16. **16th Annual Home Furnishings Show.** Pan Pacific Auditorium, Los Angeles.
May 13-15. **9th Annual Ceramic Bazaar.** Greenwich House Pottery, 16 Jones Street, New York.
May 13-17. **National Home Fashions League National Conference.** Ambassador East Hotel, Chicago.
May 14-15, 1:45 p.m. **Auction of French 18th Century Furniture and Objets d'Art.** Parke-Bernet Galleries, New York.
May 16-June 26. **Artist Craftsmen of New York—Torn and Folded Forms by Jolyon Hofsted.** National Design Center, New York.
May 18-21. **Norwegian Furniture Fair.** Stavanger, Norway.
May 20-23. **Danish Furniture Fair.** Fredericia, Denmark.
May 20-25. **Decorators' Exhibition and Auction.** Parke-Bernet Galleries, New York: **Gala Preview Party,** May 20, 8:00 p.m. **Room settings** May 21-25. **Auction of 100 donated antique pieces,** May 25. Benefit of Cancer Care, Inc. under patronage of the Duchess of Windsor.
May 23-27. **Swedish Furniture Fair.** Malmo, Sweden.
May 24-27. **National Restaurant Convention & Educational Exposition and American Motor Hotel Association Convention & Motelrama.** McCormick Place, Chicago.
June 5-27. **American Furniture.** Hudson Library and Historical Society, Hudson, Ohio.
June 6-9. **National Lighting Exposition.** New York Coliseum.
June 8. **Annual Auction of Paintings, Furniture, Objets d'Art, Jewelry.** Benefit of United Jewish Appeal. Parke-Bernet Galleries, New York.
June 8-9. **National Retail Merchants Association—11th Annual Home Furnishings Conference.** Hotel Biltmore, New York.
June 9-24. **Antique Dealers' Fair and Exhibition.** Grosvenor House, Park Lane, London, England.
June 10-20. **Los Angeles Home Show.** Sports Arena.
June 14-18. **A.I.A. Annual Convention and XI Pan American Congress of Architects.** Sheraton-Park Hotel, Washington, D. C.
June 19-August 29. **International Competition of Art Ceramics.** Faenza, Italy.
June 20-24. **National Society of Interior Designers—2nd Annual Conference.** Washington (D. C.) Hilton Hotel.
June 20-25. **International Design Conference.** Aspen, Colorado. **Chicago Lamp Show.** Palmer House.
June 20-26. **International Home Furnishings Market.** American Merchandise Mart, Merchandise Mart, Chicago.
June 21-25. **Plastics in Architecture.** Special summer program. Massachusetts Institute of Technology, Cambridge, Mass.
June 21-July 2. **225 Fifth Avenue (New York) Early Bird Market.**
June 27-July 1. **New York Lamp and Home Furnishings Accessories Show.** Hotel New Yorker and Trade Show Building.
June 28-July 2. **New York Furniture Market.** New York Furniture Exchange, Furniture Mart, One Park Avenue.
June 29-August 1. **Threads of History.** American Federation of Arts Circulating Exhibition, M. H. de Young Memorial Museum, San Francisco.
July 10-15. **Independent Housewares Mass Merchandise Exhibit.** Navy Pier, Chicago.
July 11-15. **Pacific Northwest Home Furnishings Market.** Northwest Furniture Mart, Seattle.
Curtain, Drapery, Linen and Domestics Show. Trade Show Building, New York.
July 11-16. **Los Angeles Home Furnishings Market.** Home Furnishings Mart.
July 12-16. **National Housewares Manufacturers Association 43rd Exhibit.** McCormick Place, Chicago.
Southern Furniture Market. High Point, N. C.
Dallas Summer Home Furnishings Market. Trade Mart, Home Furnishings Mart, Market Hall.
July 18-21. **Washington (D. C.) Gift Show.** Hotel Willard.
July 19-23. **Western Home Furnishings Market.** Western Merchandise Mart, San Francisco.
July 19-23. **Atlanta Home Furnishings Market.** Atlanta Merchandise Mart.
July 24-27. **INTERZUM—International Fair of Accessories and Materials Used for Woodworking, Furniture, Upholstered Furniture and Mattresses, House, Ship and Vehicle Building and for Light Constructional Work.** Cologne, West Germany.

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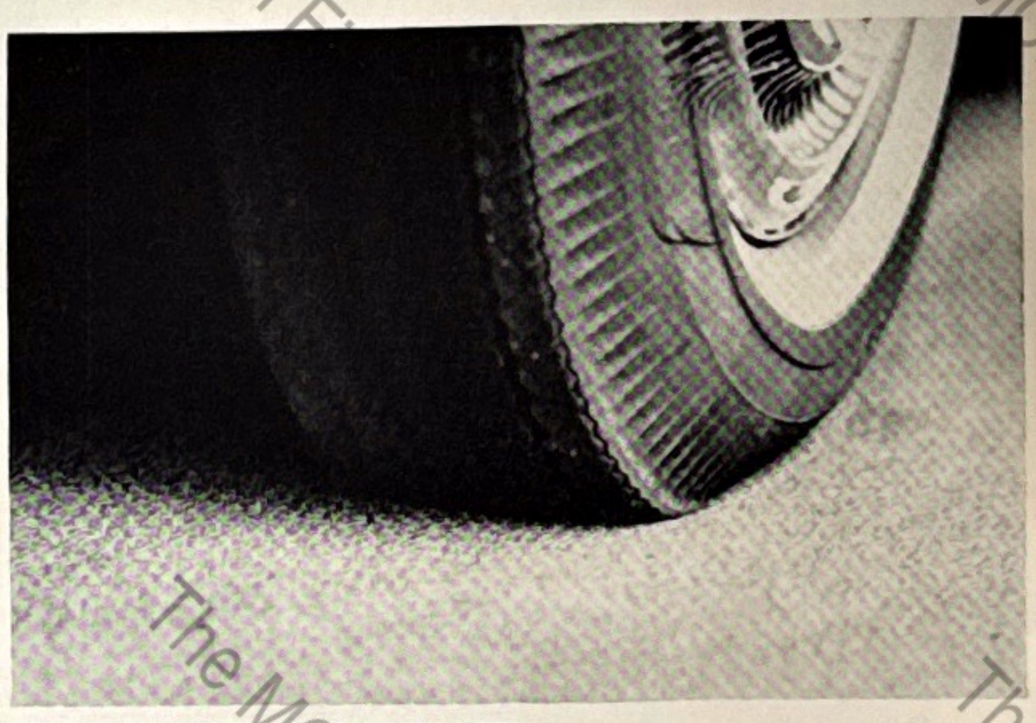

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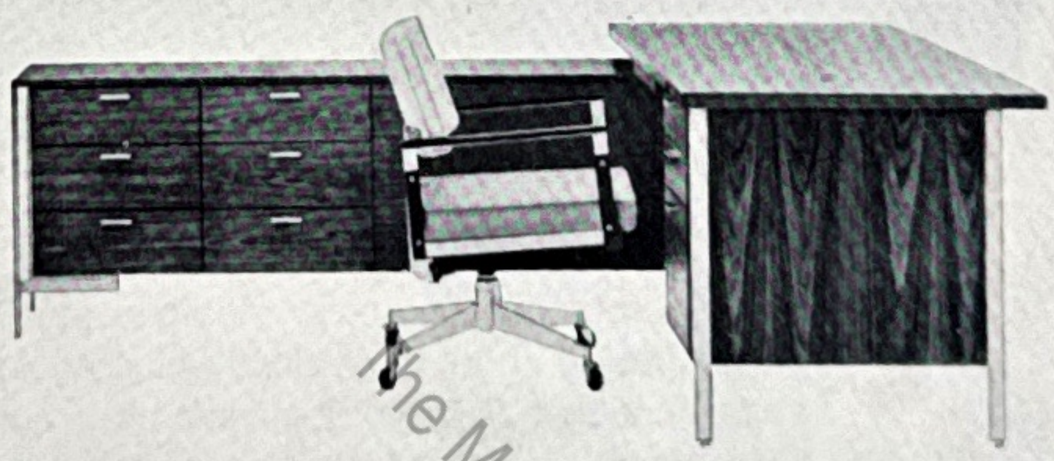

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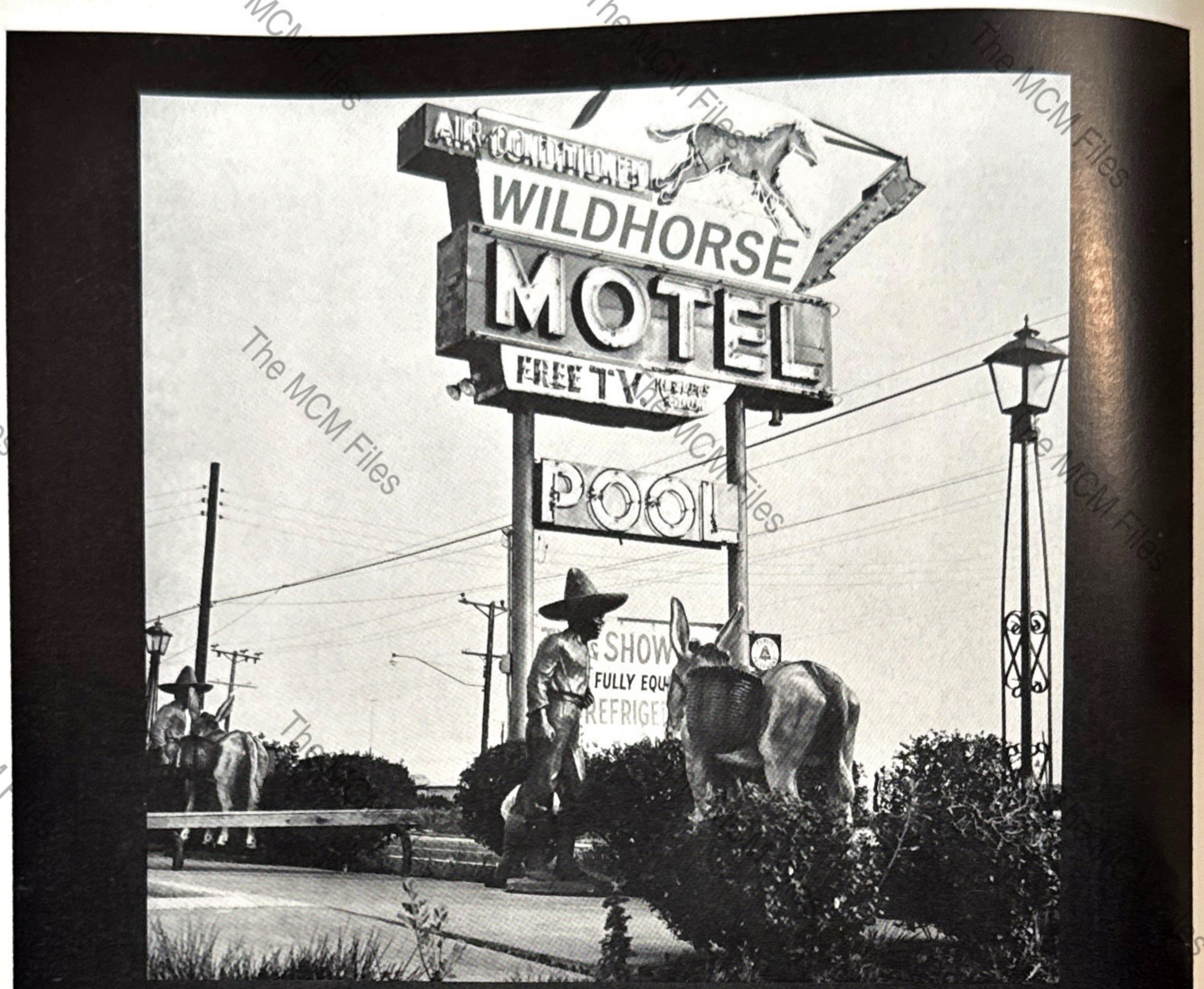

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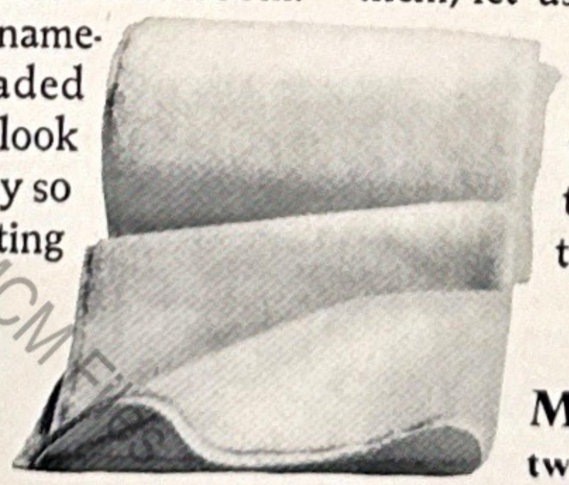

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September Industrial Design

The most important single issue
in the eleven-year history of the magazine:

The Changing Face of America

Now, at mid-sixties, INDUSTRIAL DESIGN will examine the evolution of the American environment. And it will make a sharp, substantive report on one of the key men at the center of change— the corporate industrial designer: who he is; how he works; his position in the management structure; his influence and responsibilities.

A key staff member of virtually every significant American company, the industrial designer not only gives products their form, he also determines what they will be made of, how they will be packaged and often, how they will be sold.

By means of case histories, interviews, surveys and on-the-site coverage, this important September issue of INDUSTRIAL DESIGN will report and analyze the operations of corporate design departments ranging in size and structure from one man to hundreds.

While many of the companies on which the issue will focus attention are among America's corporate giants, the criterion will not be size but excellence— and influence on the American scene. In the process, the issue will illuminate the endless variety of ways (and the unifying principles) by which the industrial designer in industry is changing the face of America.

How has your company helped build America?
What is it doing now? And for the future?

This September issue will be important to everyone involved in product design and development— and in corporate growth.

It will be provocative. It will raise questions. Offer answers. It will be critical. And analytical. It will be exciting visually. And in the ideas it will contain. It will be read. Talked about. Discussed. Influential.

If you agree, that the face of America has changed dramatically in many ways in the past ten years . . . that the pace of this change is accelerating . . . and that this new environment is largely the creation of American industry—then you will surely want to report on the record of your company: what it has contributed to the national scene in the years just passed; what it sees as its corporate goal in the years ahead.

This issue will be read and discussed by men at the control center of product design and development of every important American company. Use it to tell them your story.

REPORT ON
YOUR QUALIFICATIONS.
YOUR REPUTATION.
YOUR FACILITIES.
YOUR ENGINEERING.
YOUR PRODUCTS.
YOUR MATERIALS.
YOUR SERVICES.
YOUR POINT OF VIEW.
YOUR CONTRIBUTIONS TO
THE CHANGING FACE OF AMERICA.

Advertising Closing Date for the September Issue of INDUSTRIAL DESIGN—August 15.

INDUSTRIAL DESIGN

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DURACLEAN—Tested and proved best by independent laboratories. It's recommended by leading fabrics and carpet mills.

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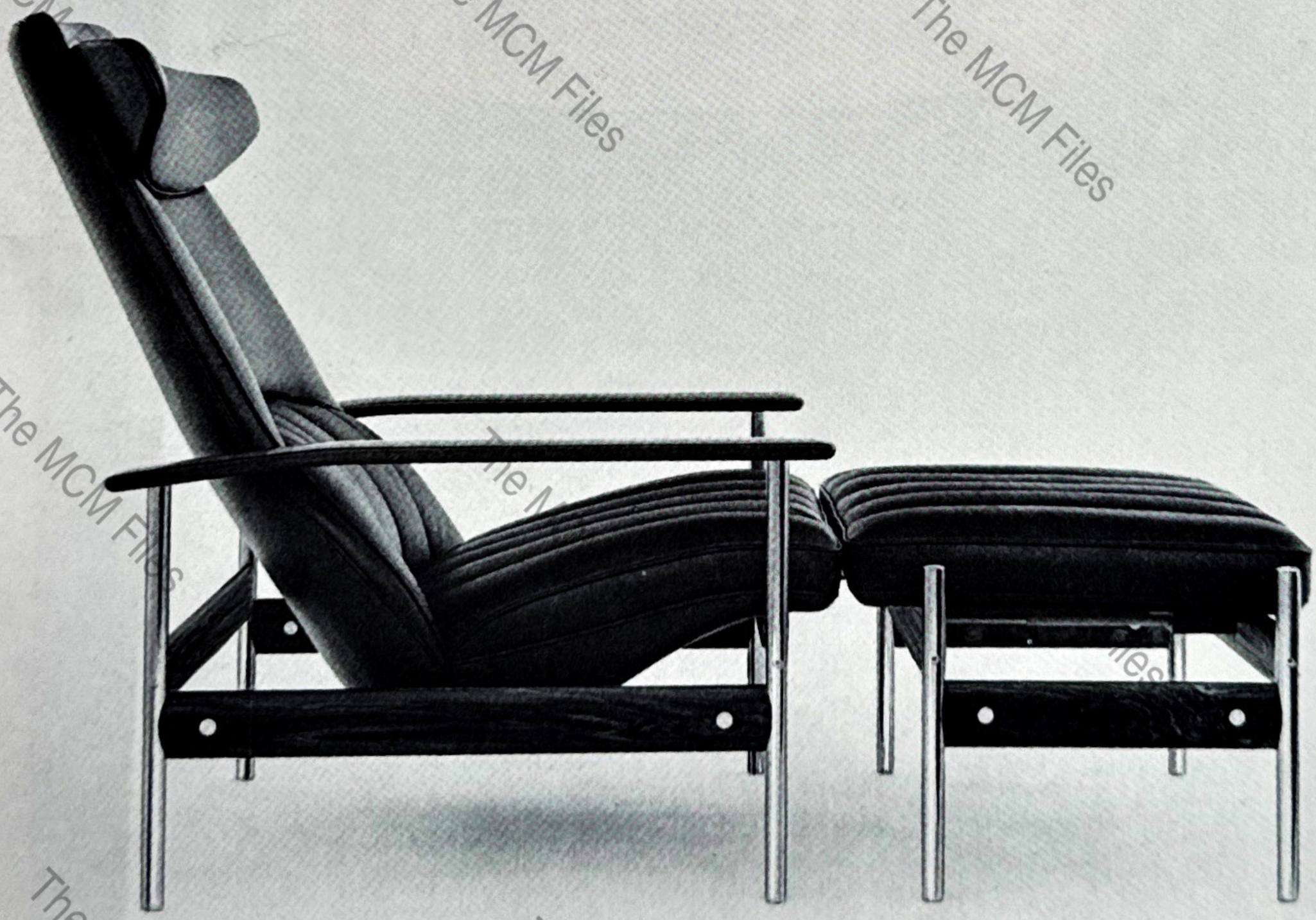

Secretly, every executive yearns for it: a brief break in his harried business day. A pause during which body and mind relax. Tensions ebb. New strength is gathered to meet new problems. Reclining chairs, long recognized as valuable therapy for men under pressure, have been esthetically out of place in the modern executive suite. Till now. With his bold new recliner of rosewood, steel and English leathers, Sven Dysthe has scored a design triumph. It is part of our new collection of chairs, sofas, settees, desks and tables, made in Scandinavia for distinguished executive offices. **Spivack International**

Shown by Richard Draper Associates, 160 E. 56th Street, New York

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The New World

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For General Information about the conference please write to:
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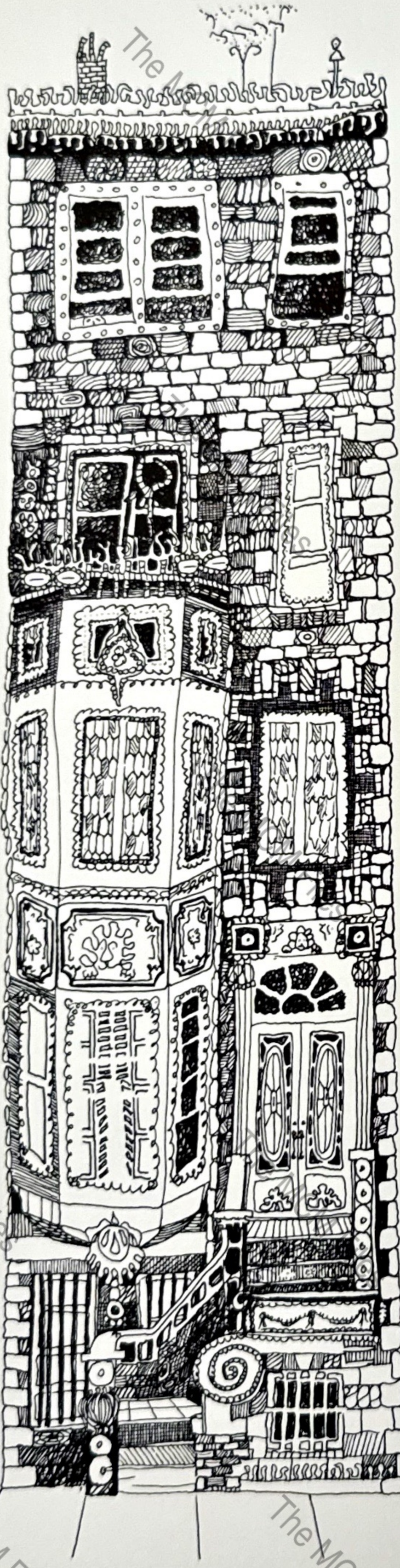

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Ask about it. It's embossed with beauty, giving a touch of luxury to any residential or commercial interior. Hides dirt, scuffs, seams, looks beautiful longer. Available in 13 colors styled for latest trends in furniture, draperies and floor coverings.

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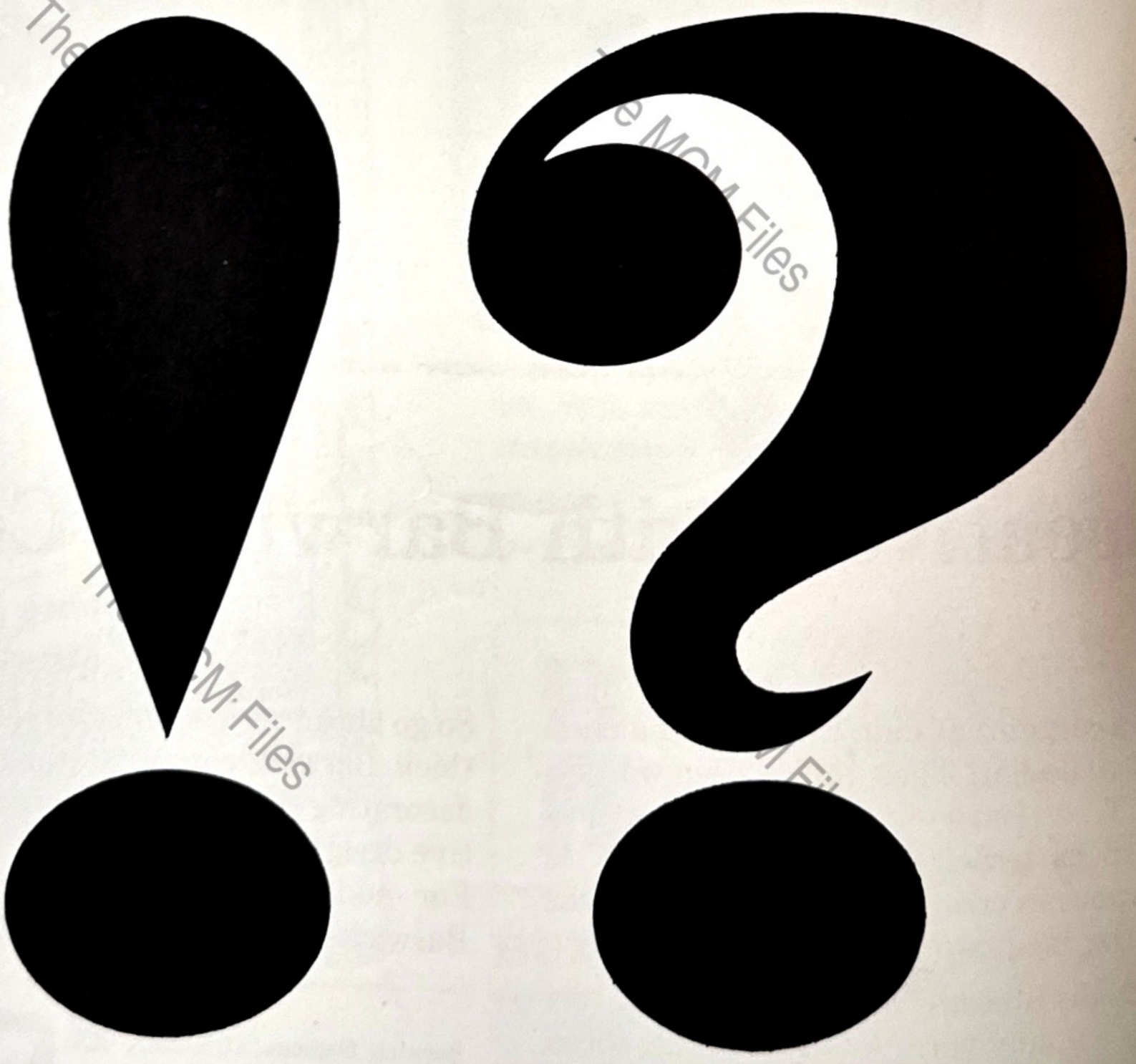

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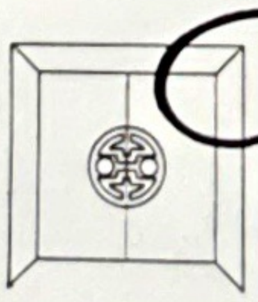

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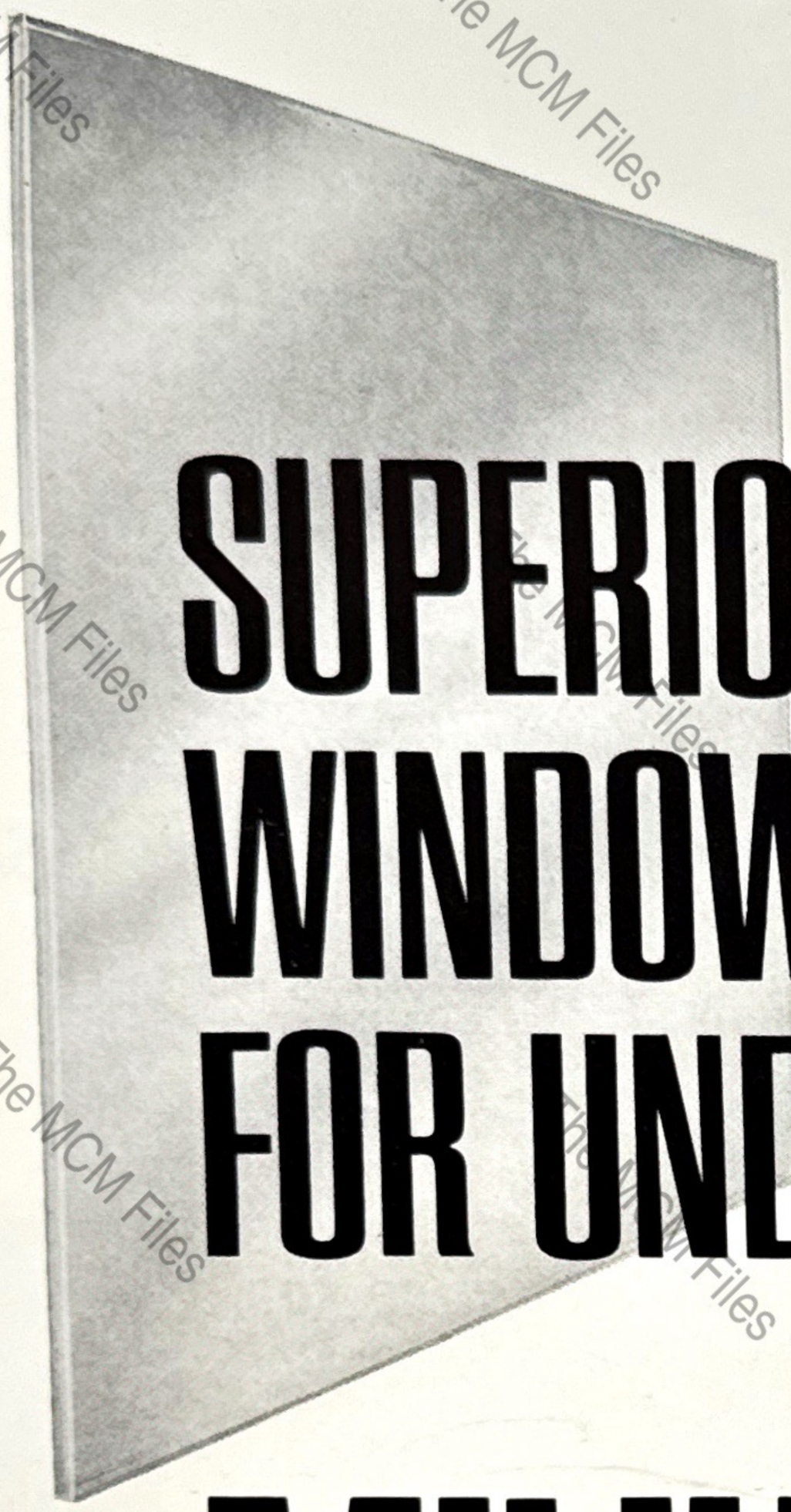

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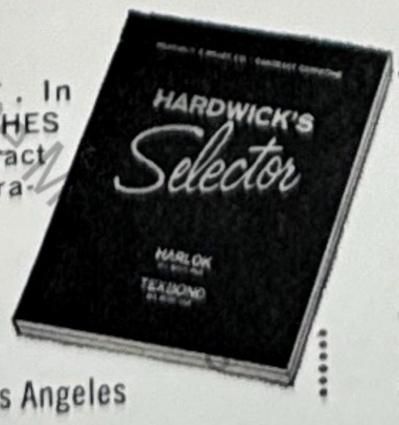

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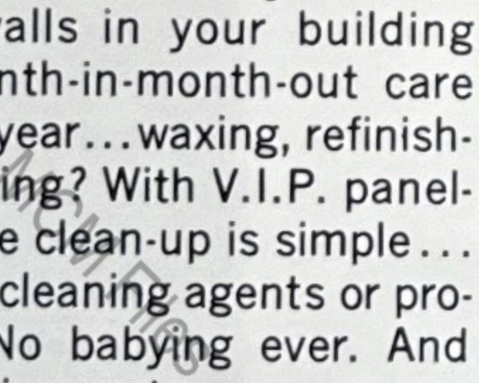

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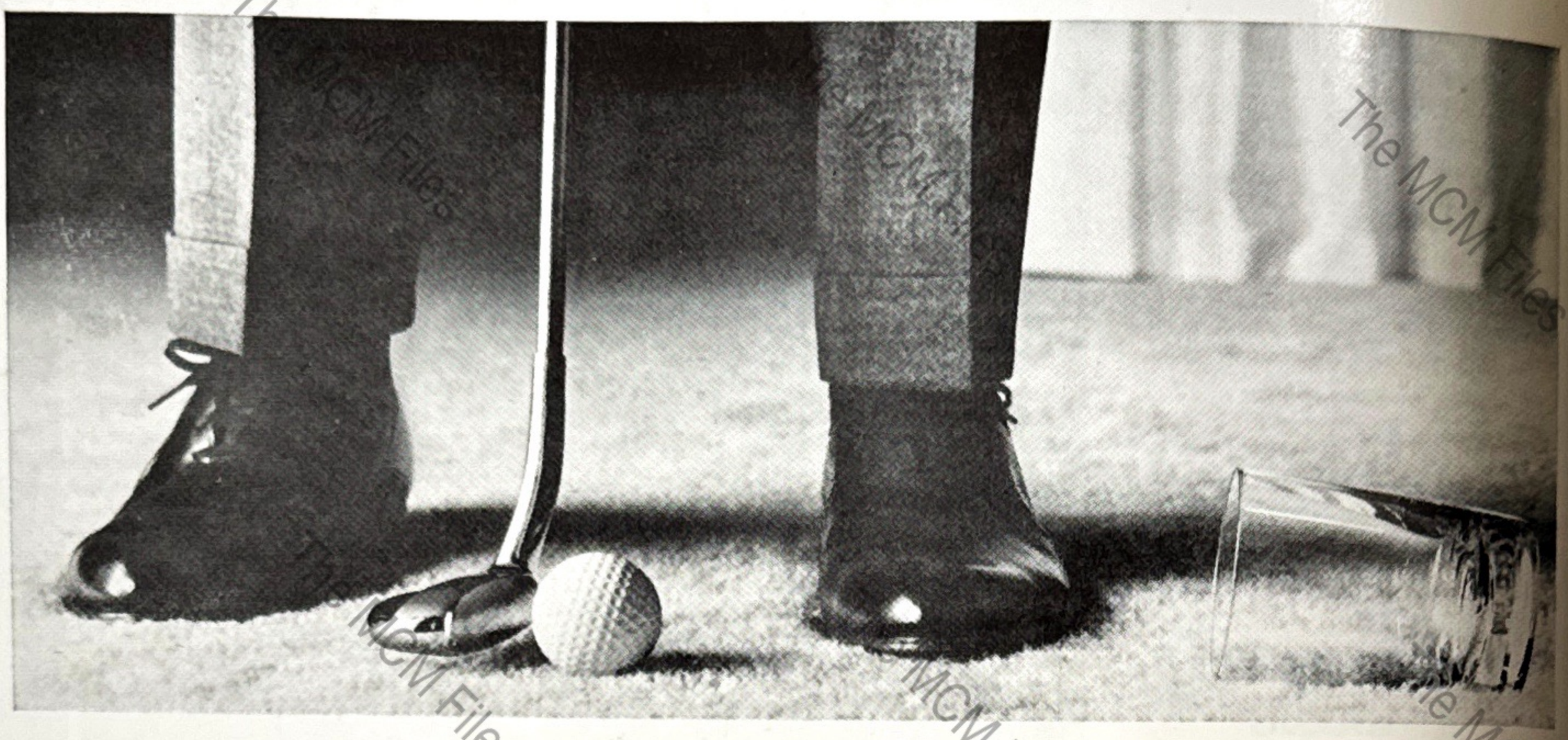

B.F.Goodrich sponge rubber cushion makes any carpet feel luxurious—like a putting green

(and it's guaranteed without time limit)

There's the best of all possible reasons why B.F.Goodrich sponge rubber carpet cushion lasts and lasts. BFG makes only the best.

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New, exclusive Double Cushion Plateau*. Exclusive, new chain-lock ripple design. The firmness of flat, the luxuriousness of ripple.

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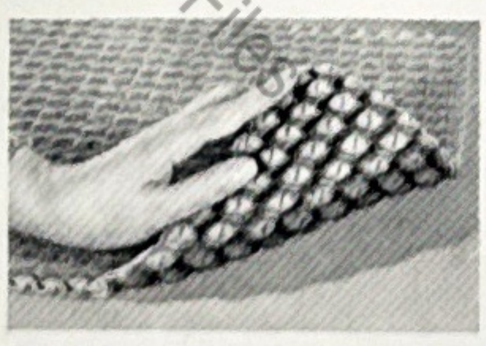
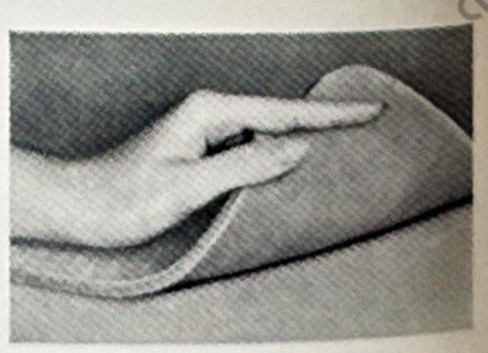


Aristocrat. Heavy-weight cushion designed for quiet elegance. The utmost in resiliency and bounce. Non-woven fiber backing.

Spongex*. All-purpose ¼-inch favorite for heavy traffic areas. Non-woven fiber backing for easy carpet installation.



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The MCM Files

(*continued from page 20*)

Contract news and commissions

George Nelson, F.A.I.A., was named consulting director of Design by Soltroia, S.A.R.L., Lisbon, Portugal, the company formed to develop the Troia peninsula, a property with about 10 miles of beach on the Atlantic Ocean. The project, one of the largest resort developments currently in work, is under the architectural and planning supervision of Henrique E. Mindlin of Rio de Janeiro. The Nelson office, in collaboration with Mindlin, will be responsible for the design of products, accessories, and interiors required by the building program, plus street furniture, graphics, and special transportation design, and will collaborate with the directors on international promotion. The project will consist of eight or nine new towns and villages. . . . The architectural and industrial design firm of **Norman Cherner Associates,** announced the following commissions: Marriott-Hot Shoppes Inc. to design the gift shop for the Marriott Motor Hotel, Atlanta, Georgia; Richardson's Floral Shops in Maryland to design an addition and small office building for its Havre de Grace branch; Semca Clock Company, Inc. and Goodwood Inc., 230 Fifth Avenue, New York City, to design executive offices and showrooms; Vincent Lippe, Inc., 225 Fifth Avenue, to work on a continuing showroom design program for their various divisions, including the Christmas Department, Bath and Boudoir Department, and the main gift division of Vincent Lippe. . . . Edward C. Colin, A.I.A.; Albin B. Kisielius; and Wesley V. Pipher were elected partners of **The Perkins & Will Partnership,** architects of Chicago, New York, and Washington. Colin who has been coordinator of client services in the Chicago office for the past year is now partner-in-charge of mechanical, electrical, and structural engineering services in that office. Kisielius, project architect in the Chicago office, is serving in that capacity for the Jones Commercial High School now under construction in Chicago. He also is the technical coordinator for The First National Bank of Chicago building being done by C. F. Murphy Associates and The Perkins & Will Partnership, both of Chicago. Pipher, project architect in the firm's White Plains, New York, office, is serving in this capacity for State University of New York at Buffalo; Fordham University at Lincoln Center in New York City; Wagner College, Staten Island; and Howard B. Mattlin Junior High School, Plainview, New York. All three new partners are registered architects in the state of Illinois. . . . **The H. Chambers Company,** Baltimore, Maryland, was selected as interior design consultants by the University of Delaware for two new dormitory complexes, one to be completed in the fall of 1965, the other in the fall of 1966. The Chambers firm is collaborating on one dormitory with the Philadelphia architectural firm of Howell, Lewis and Shay, on the other with Geddes, Brecher, Qualls and Cunningham, also of Philadelphia. Other new commissions announced by Chambers include: the administrative office building of Noxema Chemical Company, Cockeysville, Maryland, in collaboration with Skidmore, Owings and Merrill, New York; the Lowndes Bank, Clarksburg, West Virginia, with Baltimore architects Smith and Veale; and two branch banks of the Equitable Trust Company, Baltimore, with Baltimore architects Ferdinand P. Kelly and Associates.

New interior design firm

Morganelli-Huemann, new Los Angeles interior design firm, brings together two of the country's leading designers: Dan Morganelli who has been director of interior design for Welton Becket and Associates for the past 18 years, and

(*Continued on page 52*)

GEORGE K. BIRGE co. inc.

HAND SILK SCREENED WALLCOVERINGS ON

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A wearever wallcovering, using oil base paints to produce unusual relief effects.

Sample books and swatches available

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The background pattern is "Florentine" on Ford vinyl.

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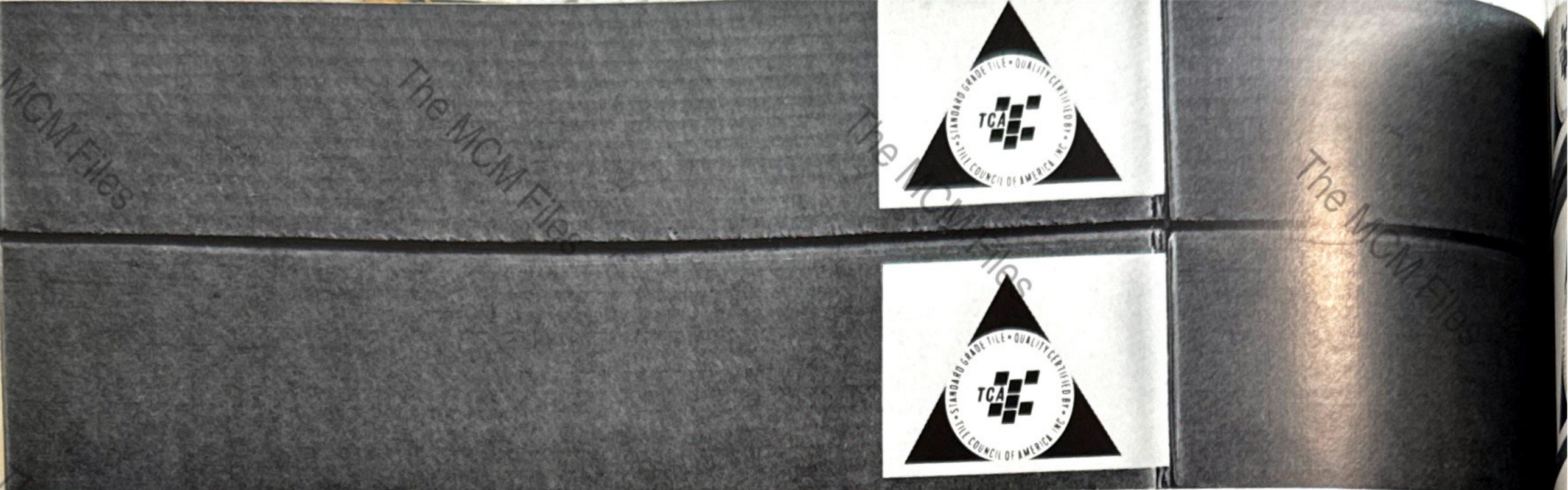

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Here's how it works. Tile produced by participating companies now undergoes inspections by an independent laboratory. The quality standards such tile must meet are the highest ever set for the industry. These standards are published by the government in SPR R61-61 and in Federal Speci-

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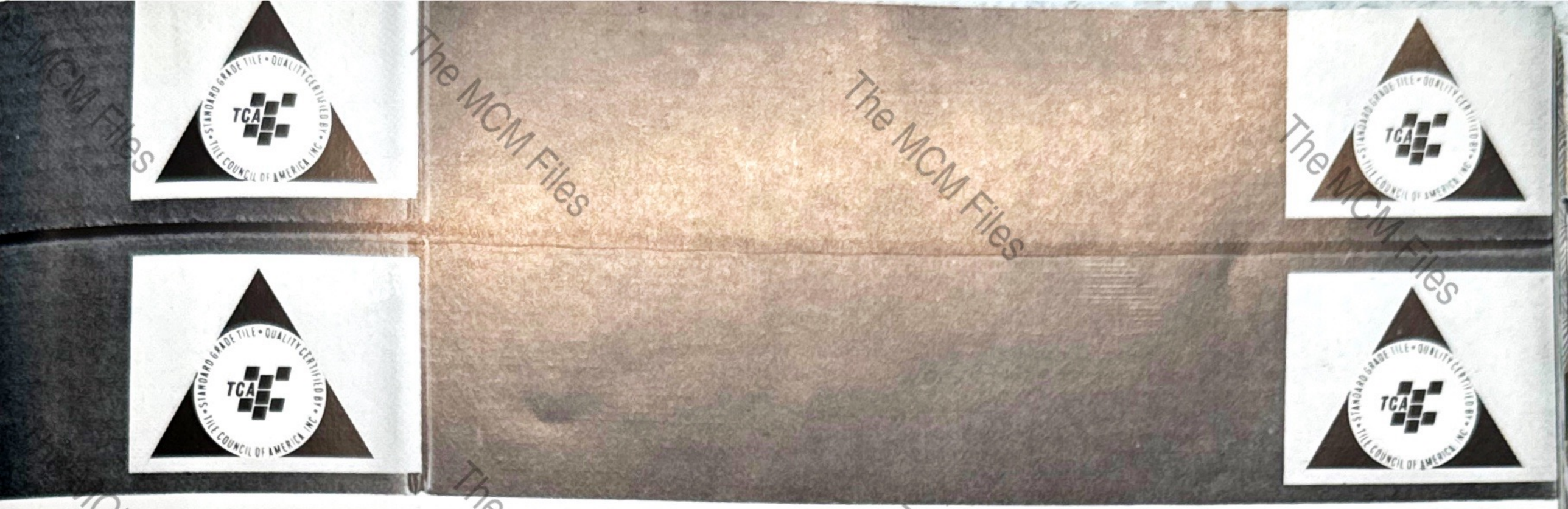

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Tile

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For Your Information

(continued from page 48)

Werner Heumann, assistant director of interior design with the same firm since 1953. The new firm which will have its headquarters at 8584 Melrose, Los Angeles, is offering a variety of special services in the interior design field including space planning and architecture. "Since we have worked with architects," says Morganelli, "we realize that the interiors must reflect the design concepts inherent in the building and not be an entity in themselves." Both partners teach at Art Center School where Morganelli organized the interior design department in order to provide qualified graduates for the profession. Before joining the Becket firm, Morganelli was with Raymond Loewy where he designed stores, offices, airline interiors, among others. He is a licensed California architect. Heumann, a graduate of the Bauhaus in interior design, is a Fellow of the Central Institute of Art and Design in London. From 1940 to 1953 he had his own practice in London, specializing in offices, shops, clubs, restaurants.

State of Newburgh Competition results

In order to stimulate student interest in entering the field of furniture design, State of Newburgh, Inc., manufacturers of upholstered furniture, sponsored a competition among the interior design students of Pratt Institute. The project was to design a family room with a minimum of one sofa and two upholstered chairs. First prize ($600) was awarded to Mitchell William Leit for a modern living area which is on a raised platform divided from the dining area by an indoor garden. Second prize ($400) went to Howard Osborne for a

(*Continued on page* 164)

inviting ANYPLACE...

In contemporary or traditional decor, this trend-setting new table by Johnson is available in satin or polished chrome, brass plate or aluminum. Specify the J-70 in dining, continental or cocktail heights. Full selection of famous Johnson tops in all sizes. Write for details, prices.

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station of *Muottas Muraigl* (p. 458) in 15 min. (fare 3 fr., there and back 4 fr.). The line ($1^1/_4$ M. long, with a gradient of 13-53 per cent) ascends on the left side of the Muraigl valley through low wood and over pastures to the *Upper Muraigl Alp* (7990′) and to the terminus (8065′; Hôtel-Restaurant Kulm, 30 beds), near the top. The survey of the Bernina group is not so comprehensive as that from the Schafberg, but we command a beautiful view of the Roseg Valley, with the Piz Morteratsch and the Piz Bernina, as well as a strikingly picturesque *View of the green Upper Engadine with its lakes and of the mountain-chain from the Piz Lunghin near the Maloja to the Piz Bernina and Piz Kesch to the N. of the Albula Pass. The best view of the valley is obtained from beside a cairn, 3 min. beyond the restaurant.

Pedestrians may follow the Schafberg path to the (1 hr.) lower restaurant, then skirt the steep slopes of the Schafberg to the Muraigl valley by the picturesque path mentioned on p. 462, and cross the Muraigl by the wooden foot-bridge (see p. 462), which is ¾ hr. short of the restaurant. The more usual route ascends to the right above the dépendance of the Hôtel Roseg, turns to the left above the Swiss villa (guide-post; path to the right to the Schafberg), skirts the slopes of the Schafberg by a shady path, crosses the (1 hr.) Muraigl, and ascends the right bank past the *Lower Muraigl Alp* (7216′) to a solitary chalet (35-40 min.) where we join the route first described (8-10 min. from the foot-bridge). The route then ascends to the left and reaches the (35 min.) *Upper Alp* (7990′) and the *Hôtel-Restaurant* (see above).

*Piz Languard (10,715′; 3½-4 hrs.; path distinct; guide, 10 fr., advisable after fresh snow and in any case useful for novices for the final ascent; horse to the foot of the cone 9, donkey 8 fr.), deservedly a favourite point of view, though the ascent is somewhat fatiguing. Alpenstocks and shoes with nails will be found useful. We start early (about 5 a.m.), to avoid the late mists and to enjoy shade as far as the foot of the peak. At Bellavita the route is indicated by a notice opposite the post-office; from Giarsun we follow the path to the left near the Hôt. Steinbock. The paths unite below the small burial-chapel of St. Maria, whence we either ascend the stony slope

JACK LARSEN'S BAEDEKER COLLECTION is based on his constant search and wanderings afar to provide the professional with the best in design, cloths and sources. The Baedeker Collection is an invaluable reference for those who are bored by the prosaic, the too familiar.

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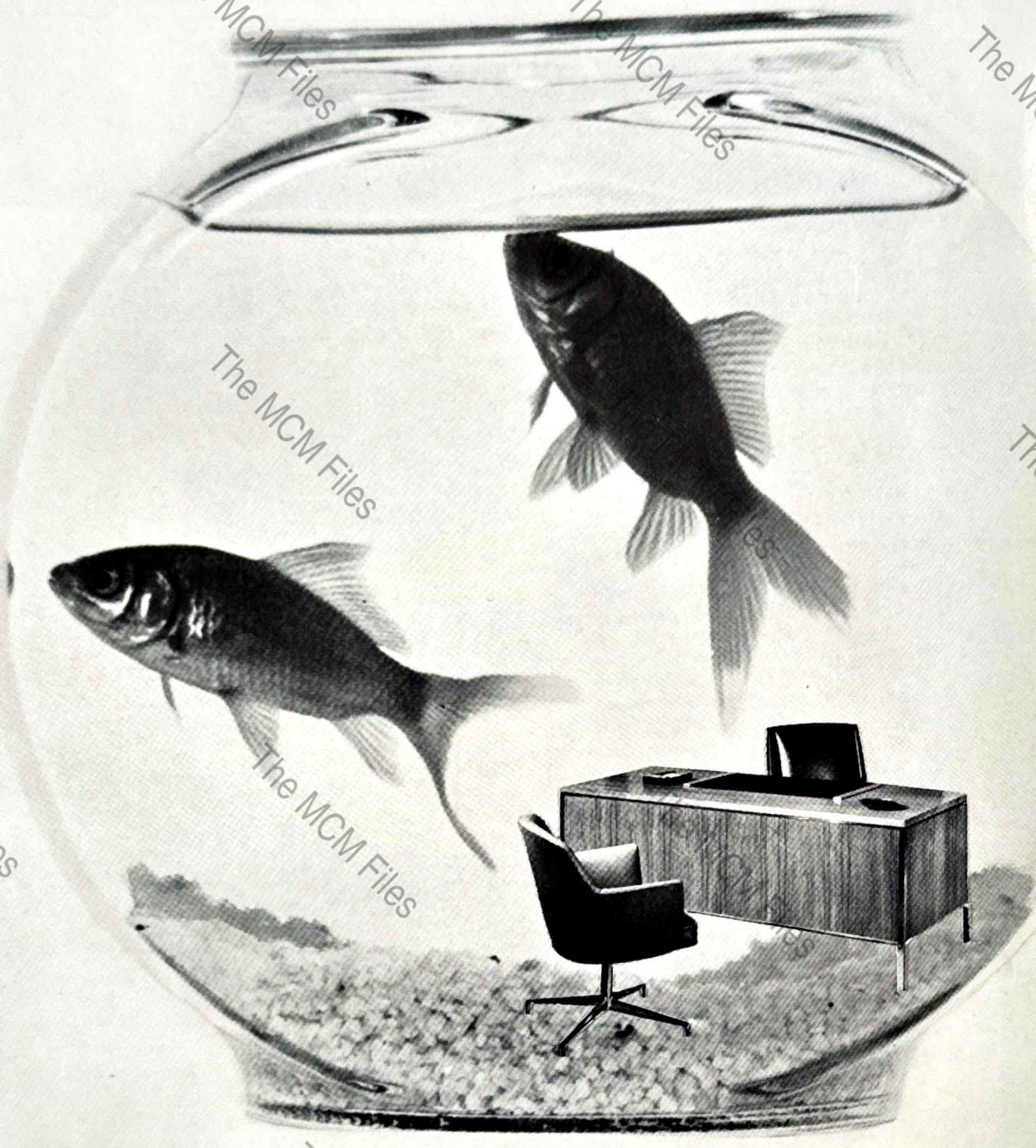
Jack Lenor Larsen Inc., 677 Fifth Avenue, New York 22

Harper



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THE SKY'S THE LIMIT!

Because a wide range of sizes and styles is available, there are literally millions of different original combinations possible. So designers can give free rein to artistic abandon. As you can see, System Cado would be equally at home with any period from Art Nouveau to Pop. And eclectic? Electric! You can tailor whole rooms or sections of rooms to personal styles of living and working. Imagine how you and Cado could relieve the stark, prosaic simplicity of an office...while building efficiency and trimming space.

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Write for the free color brochure which depicts and specifies the wide variety of System Cado units and panels. Then let your imagination run wild...in the woods.

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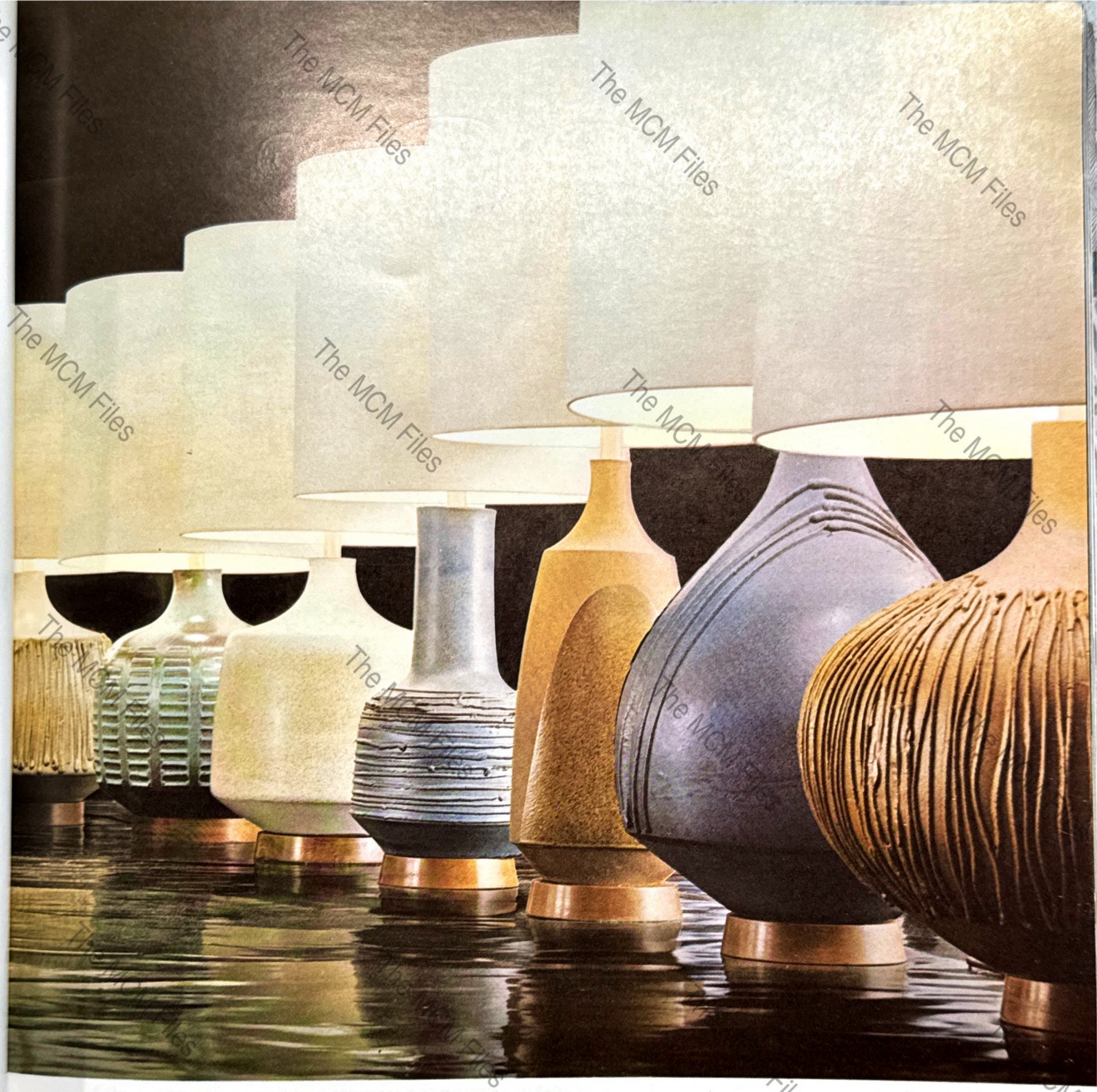

We're all fired up over our new stoneware collection... And offer deep bows to award-winning* David Cressey of Architectural Pottery for his skills that achieved this technical break-through in reduction-fired stoneware. These designs—exclusively ours—come in ten shapes, each with your choice of six textures and a rainbow of eight reduction-fired glazes, ranging from subtle earth tones to brilliantly-exciting hues. And this exceptional range of choices is typical of the design flexibility offered you in five other new and timely Lightolier lamp groupings illustrated in our new Contract lamp catalog. Write for it and the details of our complete contract design service. All—as you might expect from Lightolier . . . for over 60 years the symbol of craftsmanship and creative design in both decorative and architectural lighting.

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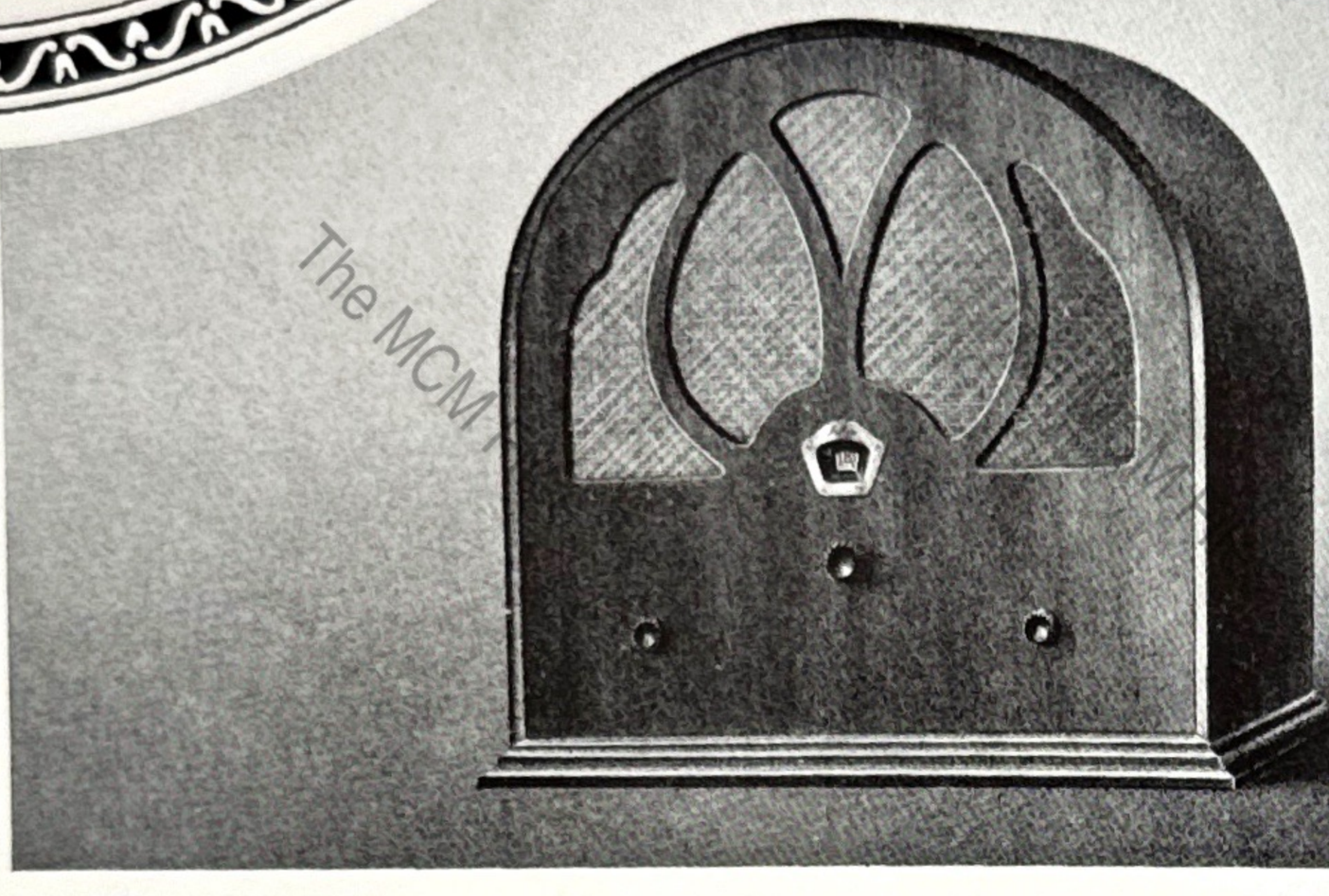

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With 11 colors in our quarry tile alone (considerably more than anybody else offers), you can imagine the kind of versatility we have when it comes to the rest of our floor, wall or countertop tile.

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For Color Packages that will stay fresh and compatible even with tomorrow's materials and accessories, talk to your Mosaic Representative, Service Center or Tile Contractor — best sources for price ranges, samples, alternate colors and availability.

Or write The Carlyle Tile Company, Ironton, Ohio. For availability of Carlyle Quarry Tile on the Pacific Coast, write to The Mosaic Tile Company, 909 Railroad Street, Corona, California.

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The Dogwood Collection

A new look in wrought iron furniture was born with this collection. The frames — constructed of a totally new kind of steel — are exquisitely textured to look and feel exactly like the branches of the flowering dogwood tree. This enchanting realism — down to the last tiny groove and bud — has made Meadowcraft's Dogwood Collection one of the most wanted furniture designs ever created.

The textured frames also take a richer, more beautiful antique finish than has ever been possible before in this type of furniture.

Customers have a choice of eleven exquisite frame colors . . . pieces of every type . . . and a breathtaking variety of handsome decorator fabrics.

Meticulously crafted to Meadowcraft's traditionally high standards of quality, each piece is unconditionally guaranteed for ten full years against rust and corrosion. Much-wanted tempered glass table tops are standard.

Customers seeking *unique* elegance and beauty find everything they're looking for in the Dogwood Collection.

See it, and all the other great Meadowcraft wrought-iron collections on display at Decoration and Design Building, 979 3rd Ave., NEW YORK / Rapids Furniture Co., Inc., 90 Canal St., BOSTON.

Write for the Meadowcraft Catalogue to Birmingham Ornamental Iron Co., Inc., 4363 First Ave., North, Birmingham, Alabama.

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FOR COMPLETE INFORMATION WRITE OR CALL RALPH WILSON PLASTICS, TEMPLE, TEXAS

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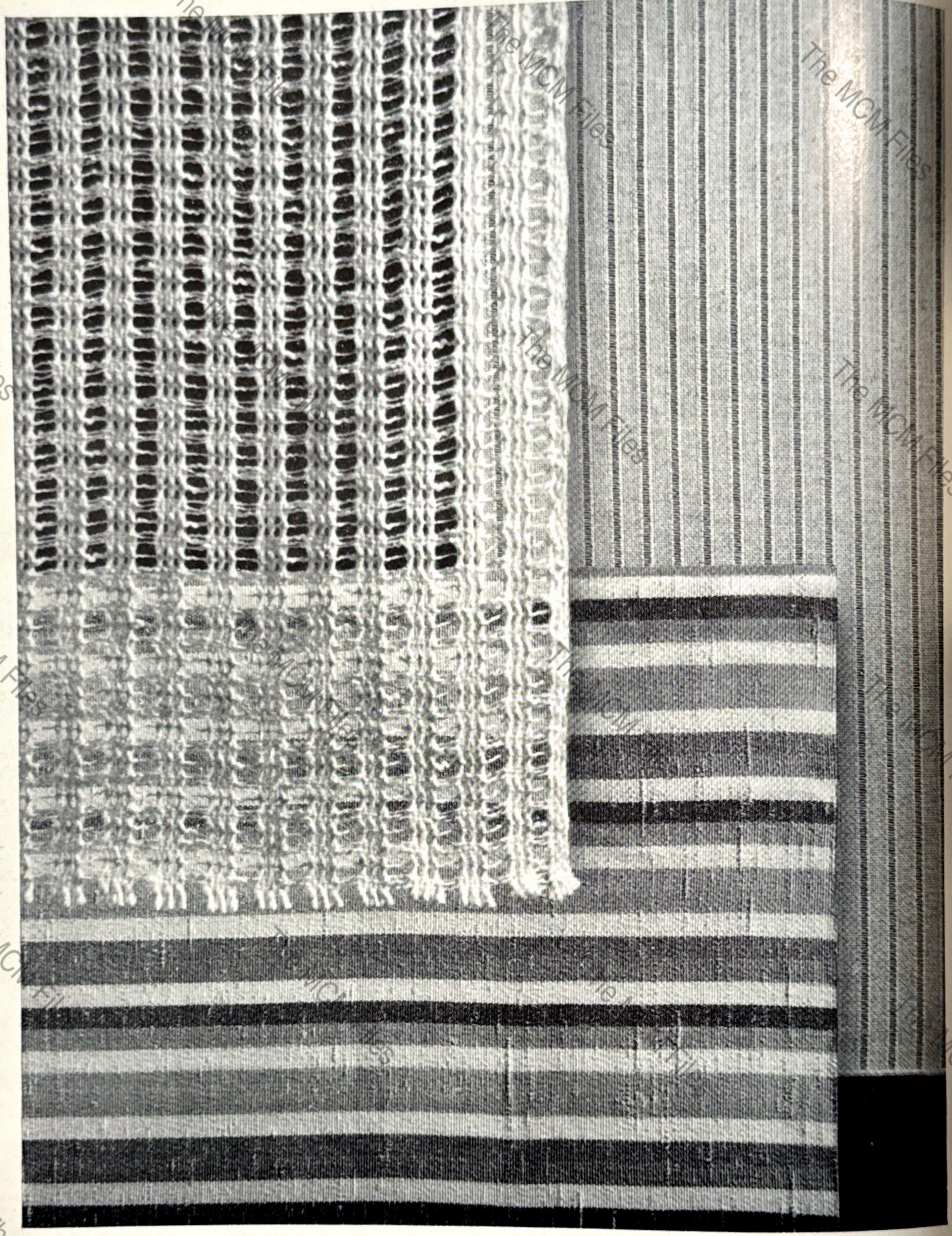

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Industrial Designers Society of America 15th Annual Design Awards

The IDSA awards program recognizes a designer or a team of designers for outstanding designs, mass-produced prior to July 30, 1965.

Entry forms will be mailed to you soon. Additional forms may be obtained from Walter Furlani, Chairman, IDSA Design Awards, 60 W. 55th Street, New York, New York 10019.

IDSA

Eligibility: All designers practicing in the field of Industrial Design in the United States for domestic and foreign clients; also, IDSA members practicing design outside the United States.

Submission: Entries must be postmarked no later than Friday, July 30, 1965. You may submit more than one design. Entries may be made either by the designer or by anyone else on behalf of the designer.

Presentation: Design awards will be presented at the IDSA National Meeting to be held on September 30, October 1 and 2, 1965, in Chicago, Illinois.

Design Categories

Home: Furniture, Lighting Fixtures, Appliances, etc.

Recreation: Boats and Accessories, Sporting Equipment, Playground Equipment, etc.

Business: Data Processing Systems, Typewriters, Office Furniture and Accessories, etc.

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Transportation: Aircraft and Ships, Automobiles, Trucks, Buses, Rail Equipment, etc.

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From the Window World of Greeff

Proving the versatility of our new "Texture Prints" collection is this distinguished room setting in our famous New York showroom window, in which "Livingstone" (series 63980), one of six appealing designs in the collection, is used for draperies, wallcovering and upholstery.

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The handsome T-Frame series displayed by Canadian Office and School Furniture at the NOFA Show was acclaimed by dealers, designers and architects alike. They liked the sculptured lines of the desk with its polished aluminum standards and the natural finished wood construction in teak or walnut. Also favorably noted was the matching side storage unit which provides generous hide-away space for executive requirements. The T-Frame series represents the ultimate in prestige office furnishings and is the perfect complement to any executive suite.

The intensive concern for practical design, mastery of detail and the tradition of careful craftsmanship are characteristics of Canadian Office and School Furniture, creators of furnishings for 128 years. COSF furniture is now available for the first time in the United States.

For information on the complete COSF product line, visit our showrooms at: F. J. Bloempot & Co., 1 Park Avenue, New York City, or 1166 Merchandise Mart, Chicago. Or write directly to Canadian Office and School Furniture, Preston, Ontario, Canada.

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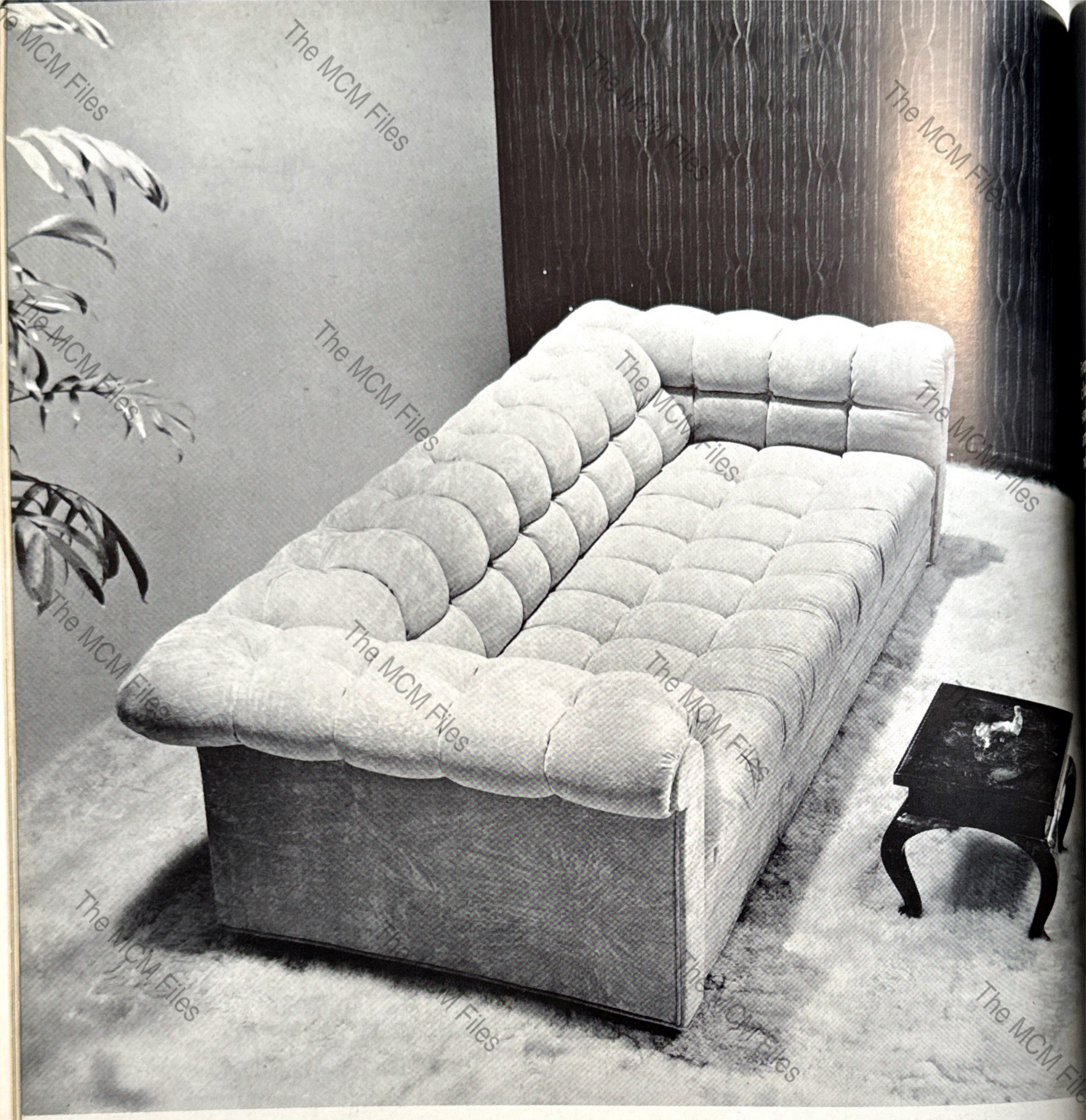

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INTO SCIENCE

Art for Art's sake. Beauty because it is Truth, and because it is good for the soul! The pursuit of beauty is enough for many artists, many designers and craftsmen, and many of our readers. They are built that way. That is why they came into their professions. Whatever other abilities they demonstrate—such as the ability to deal with people and to run a business—are harnessed to the main goal of creating beauty, and specifically, in our field, of creating beautiful interiors. These, in turn, are part of a beautiful environment; thus interior designers are in perpetual collaboration with architects, landscape architects, artists and craftsmen of all kinds.

All designers of environment, whatever their specialty, know instinctively that their work is directly related to the well-being and efficiency of the people who will occupy that environment. Our personal dwellings, the places where we work, the neighborhoods through which our families orbit, the public buildings and places of entertainment in which we gather—all establish our mood and outlook. The architect and city planner determine how far we shall walk—and indeed whether we shall walk at all in peace and safety; what kind of air we shall breathe; what vistas, if any, we shall look at; how much natural light we shall have to enjoy and to read by. Still more, we are becoming aware that if they force us to live too closely crowded together, they can make certain mental and emotional aberrations, certain crimes, inevitable among us. We have long known instinctively that dynamic cities stimulate us and noble cathedrals relieve and ennoble us. Now scientists are also finding proof that crowded human slums breed the rapist, the disassociated personality, and the deviate just as overcrowded rat colonies breed abnormal rats.

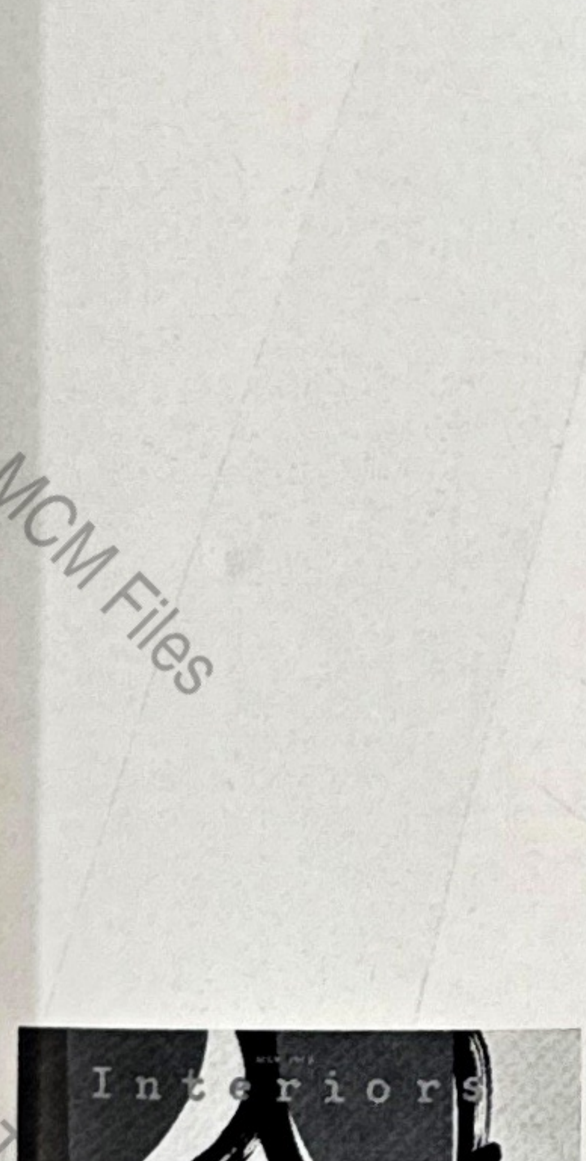
They also have discovered that an environment lacking in interest and visual stimuli —such as a dull hospital setting—wreaks positive harm upon the organism—human or animal—which is developing within it. The growing child needs the constant bombardment of sensory stimuli. Otherwise intelligence remains dormant, emotions torpid. The growing teen-ager needs an interesting neighborhood to explore. Otherwise he may withdraw from reality, or if he is very energetic, he may find antisocial outlets in his search for adventure.

That is what the scientists have discovered. Designers have always known that a stark environment is deplorable, but they haven't been able to explain why. Designers have always been convinced that people need rich decoration and a plethora of things to feel and touch and examine, but they haven't been able to prove it.

The science of environment—i.e. a body of knowledge as to what effects given environmental conditions have on human beings and animals—is being developed by anthropologists, physiologists, architects, city planners, psychologists, and the members of many other professions. Recognizing the importance of that science, the Acting Administrator of General Services of the United States Government will hold a five-day symposium on Environmental Design and Productivity in Washington, D. C., starting on June 7. It will focus on: Study of the relationships between individual buildings and the total environment; development of criteria for functional analysis and project programming; understanding of the interdependence of function and the organization of space; analysis of the fundamentals of visual design; and study of the relationship of all these factors to the establishment and use of physical frameworks in which the missions of the various agencies can be carried out.

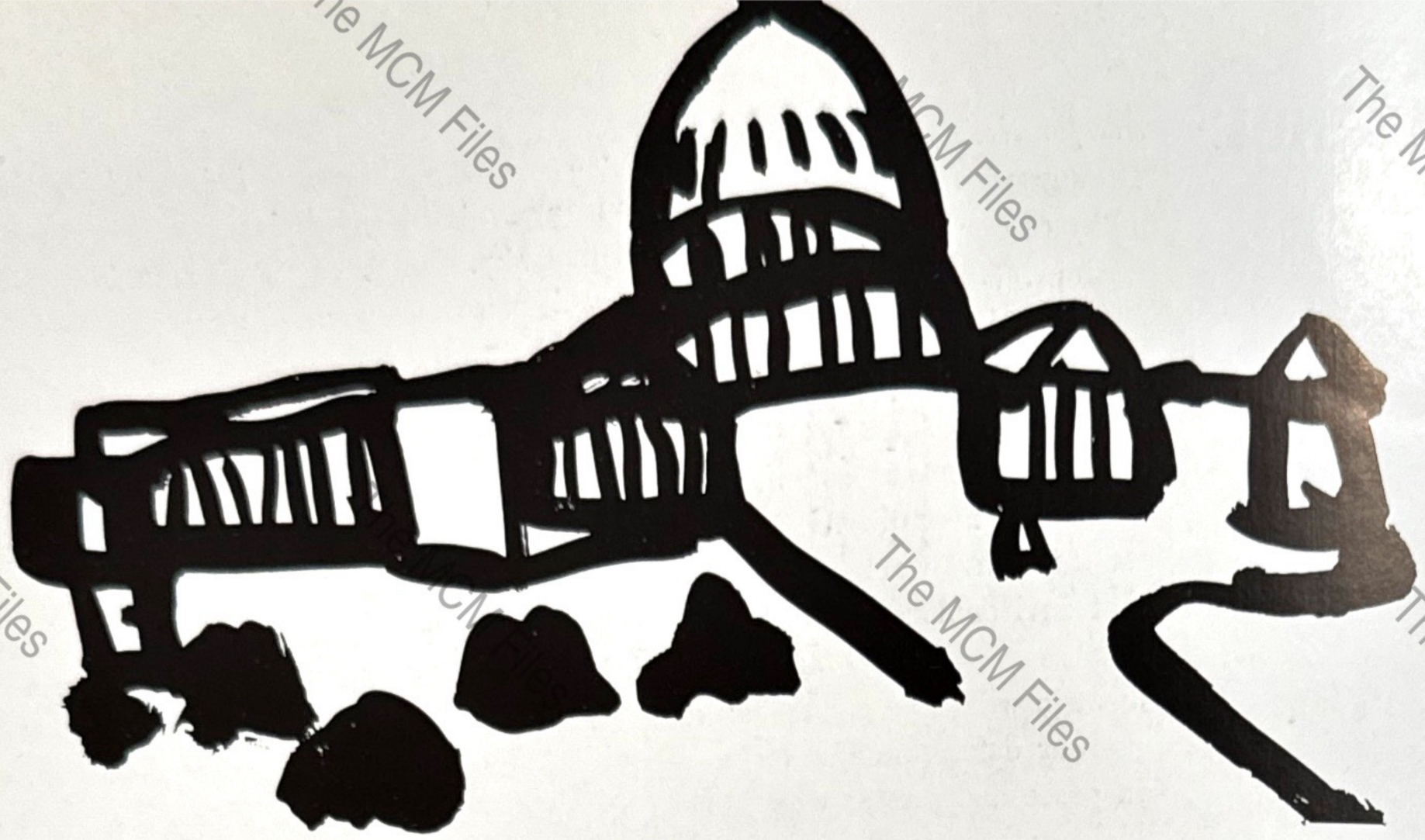
Panel leaders include eminent city planners, landscape architects, engineers, specialists in acoustics. The great names include Marcel Breuer, Vincent Kling, John Ely Burchard, and Karel Yasko, Assistant Commissioner for Design of the GSA. It includes no interior designers. Who are more closely involved with the interrelationship between environment and the occupants of environment than interior designers? But if they wait for their professional demi-colleagues to invite them to join the club, they will never make it—any more than they will ever be recognized by the government when government buildings are programmed. Concerning the interior designers' failure to make themselves heard in government projects, see the interview with Karel Yasko of the General Services Administration (on page 80).

Interior designers are totally involved in the science of environment. They need to join the ranks of those who are systematizing that science. That is why we applaud the recent step taken by the Interior Design department at Parsons School of Design to organize a student project in collaboration with leading environment scientists. A report of that project appears on pages 10 and 12. In order to practice their artistic skills to everyone's best advantage, interior designers must win recognition as masters of the science of environment.—*O. G.*



our cover

Returning refreshed from a Caribbean holiday, art director Pat Norado has been demonstrating a bold new brush stroke in his painting vocabulary, used it to record the lofty window of an old mansion in Washington, D.C. for our Washington issue.



WASHINGTON D.C.

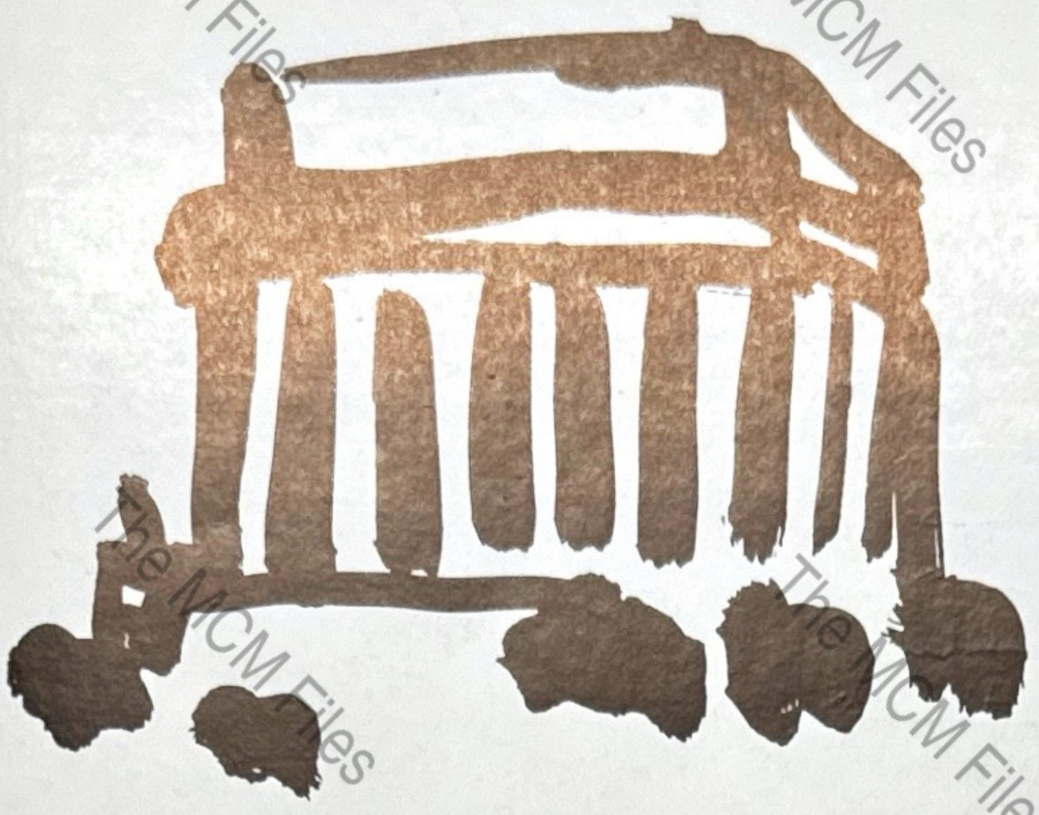
The unofficial theme of this year's NSID conference is Eighteenth Century Elegance — and what more appropriate site than the national capital, architectural child of the Georgian period?

Few cities abound in more sterling examples of eighteenth century elegance, beginning with THE House itself (NSID is invited there for tea with Mrs. Lyndon Johnson on June 8). Then there is The Lindens, considered one of the three great mid-Georgian interiors in America (page 104), and Decatur House, built by Benjamin Latrobe, Thomas Jefferson's Capital architect. There is Georgetown, the Capitol Hill area, and Old Town in Alexandria with splendid examples of Federal and Georgian architecture and interiors, cobblestone streets and exquisitely tended small gardens. There is Lafayette Square, opposite the White House, recently saved by the Kennedy Administration and undergoing restoration.

There is some startlingly good architecture, landscaping and interiors: Philip Johnson's small jewel-like museum (but with deplorable acoustics and display cases) for the Dunbarton Oaks Pre-Columbian collection, the Arena Theater, the executive floors of the National Geographic building by Edward Stone, the Victorian offices of the director of the Smithsonian. There are also some debacles: The Sam Rayburn House Office Building; the interiors of the Hilton; the recently completed Museum of History and Technology, with pitiful display techniques, poor lighting, worse acoustics and a bad traffic pattern.

Nonetheless, the five-day exploration for the anticipated 400 NSID members will be vastly exciting in a city which abounds in unique shapes, forms, contrasts of light and dark. To that end INTERIORS has prepared a tour of places of especial interest to designers (page 81), all of which are open to the public. Places which are not open to the public, INTERIORS presents in a photographic tour in this issue. Photographer Norman McGrath has captured the best of Washington's antique and period homes, the newest, sleekest embassies, offices and restorations. Happy hunting!—*P. D.*

The MCM Files



NSID

National Society of Interior Designers

Second National Conference

Washington Hilton Hotel, Washington, D.C. June 6-10, 1965

JUNE 6

9:00 A.M. Registration. Lunar Suite.

11:00 A.M. Educational Foundation Meeting and Brunch (Foundation members only). Georgetown—West. Chairman: Dede Draper, President.

2:00 P.M. Meeting—Members of national board of Chairmandirectors and chapter presidents. Hemisphere Room. Chairman: Richard W. Jones.

6:00 P.M. Reception for all members and guests. Jefferson Room. Host: Potomac Chapter; John R. Miller, President.

JUNE 7

9:00 A.M. Welcoming Breakfast. Ballroom East. Hosts: national officers.

10:00 A.M. General membership meeting. Jefferson Room. Chairman: Arturo Pini di San Miniato, National President. Moderator: William E. McCreery, Executive Director.

2:00 P.M. Membership Meeting. Jefferson Room.
"Legal and Financial Procedures for Interior Designers."
Speakers:
Jerrold M. Sonet, Legal Counsel; Harry Siegel, Certified Public Accountant. Chairman: Ausby E. Lee, National Secretary. Moderator: William E. McCreery, Executive Director.

5:00 P.M. Cocktail Party. National Housing Center, 1625 L Street, N.W. Host: Potomac Chapter, John R. Miller, President.

8:00 P.M. Luau—Hotel Pool. Chairman: Allen L. Brown, Vice President, Mid-Atlantic Region.

JUNE 8

9:00 A.M. Workshop A. Panel discussion: "The Press and the Interior Designer." Thoroughbred Room. Harry V. Anderson, Publisher, **Interior Design,** and national press panelists.
Workshop B. Panel discussion: "N.S.I.D.—Our Next Five Years." Room to be announced .Co-Chairmen: Dede Draper; Norman Shepherd, National Treasurer; Coordinator: Thom Duncan.

12:30 P.M. Luncheon. West Ballroom. Speaker:
Dr. Joyce Brothers, Consulting Psychologist, "Psychology of Designer-Client Relationship."

3:00 P.M. Tour of the White House, and tea with Mrs. Lyndon B. Johnson.

5:00 P.M. Tour of Embassies. Transportation provided.

JUNE 9

9:00 A.M. Workshop A and B. Same as Tuesday program.

12:00 P.M. Luncheon — N.S.I.D. Educational Foundation. Ballroom Center. Scholarship awards presentation. Presiding: Dede Draper, Edith Gecker.

2:30 P.M. Tour of Decatur House and Wilson House in cooperation with National Trust for Historic Preservation.
"The Historical Interior: "It's a Fact"— Speaker: Dr. William Murtagh, Director, Department of Education, National Trust, John N. Pearce, Curator, National Trust, Dora Brahms, F.N.S.I.D., Chairman of Restoration of Historic Interiors.

7:30 P.M. Cocktails. Assembly Area.
Chairman: Frances Brener, National Vice President.

8:30 P.M. Thomas Jefferson Award Dinner (Black tie) Ballroom Center. Presentation of Award to Winthrop Rockefeller for Williamsburg Restoration. Co-Chairman: Allen L. Brown and Aline Appel.

JUNE 10

8:30 A.M. Buffet Breakfast. East Ballroom. Hosts: Greeff Fabrics, Inc. and Stroheim & Romann, Inc.

9:30 A.M. Annual Meeting. Corporate members only. Crystal Room. Chairman: Arturo Pini di San Miniato.

12:30 P.M. Luncheon. East Ballroom. Introduction of new national officers. Chairman: William Gulden, President Emeritus.

2:30 P.M. Watergate Tour. Chairman: Arturo Pini di San Miniato.

(All events, unless otherwise listed, are at the Hilton)

The MCM Files

A WAY OUT OF MEDIOCRITY:

AN INTERVIEW WITH KAREL YASKO, *architect and assis commissioner for Design and Construction, Government Servic Administration, Washington, D.C.*

(Mr. Yasko, a Kennedy-appointee, is a graduate of Yale School of Architecture who headed his own architectural firm in Wausau, Wisconsin. He was state architect in Madison, Wisconsin, at the time of his appointment to GSA. As assistant commissioner, he is responsible for overseeing an annual expenditure of 200 million dollars for architectural design and construction of buildings within the continental and territorial U.S.).

Q: *Mr. Yasko, why does the U.S. Government put up buildings, both inside and out, of such unfailing mediocrity?*

A: Whew. That is like asking me to explain in ten minutes what I have learned in two years here. Let me answer your question, first from the point of view of your bailiwick, interiors, then from the point of view of GSA. . . . Now I fully believe there is little or no awareness among architects when it comes to interiors. They are getting more leeway from GSA than they have ever had before but their lack of sensitivity is frightening.

Q: *If you feel architectural firms are generally insensitive in this area, why don't you hire interior design firms who specialize in this field?*

A: There is no reason interior designs firms can't ultimately be hired. Certainly it falls within the framework of how GSA operates, which is a staff core of architects and engineers who consult with the professional, private firms hired to do the job. We subscribe to this theory, and think it brings a certain aliveness and freshness. . . . This brings us to the point of how GSA has worked in the past, as far as interiors are concerned. Before GSA is free to go outside and hire an independent interior design firm, they must demonstrate their incapability to do the job themselves, because of a current work load, or the time requirement to do the job. In other words, hiring an architectural firm to design a building is an established, operative procedure; hiring an interior design firm is not, and in the few instances where such a firm has been hired, it is an exception, a special case. Another thing you must understand, and which I have learned after two years in government, is that you Never, Never, Never say You Can't Do a Job, even though you can't. And you Never, Never, Never Admit a Mistake. So promises pile on top of promises, and half-baked job on top of half-baked job.

Q: *What is the way out of this dilemma?*

A: Well, it is Congress ultimately. But being realistic, can you see me going before the House, asking for money for interior decoration when they don't even understand fully what an architect does? I get very tired of everybody lambasting the stupidity of the Federal Government. It is YOU, my dear, and your profession and your magazine. Why don't you stop carping and come down here to Washington and start some waves of your own? Don't you have a professional society? Don't they maintain a lobby? Well, they should if they don't. I can tell them who to see, and give some direction, but I cannot fight the battle alone. And I don't mean private firms coming down here trying pick up a contract. I mean, spokesmen for the profession who can explain what space planning is all about, where it saves money and creates a pleasant environment to boot. You should be agressive, sell yourselves, only soft-sell. Forget esthetics, sell yourselves on what can be saved economically by good interior planning. You have some good examples to begin with. For instance, the CIA headquarters was painted gray, floor ceilings, walls. Seven thousand square feet of it. What happens to people in an all-gray world? CIA can tell you. They have now hired ISD [Interior Space Design Group of Perkins & Wills] to do their color, but a lot of money was lost on gray paint. Then there's FOB 10A which Gerry Luss did [FAA administration building]. That's caused some stir, but not enough. Every Congressman should be marched through there and shown what money and space was saved by good interior planning.

Q: *Please be specific. Whom should we see, what steps should we take?*

A: First, you should visit those Congressmen most receptive, like Frank Thompson [New Jersey] and Henry Royce [Wisconsin] in the House, and in the Senate, Harrison Williams [New Jersey] and Senator Warren Magnuson head of Independent Offices, subcommittee of the Senate Committee on Appropriations and George Fallon, Maryland, head of the Public Works Committee. Send them magazine reprints. Take them on tours. Tell them your story. . . . My first effort has been to get a budget approval for a GS 1[illegible] position for an architecturally-trained person who would oversee all interior p[illegible] For instance, Jack Warnecke [John Warnecke, architect for Lafayette Squ[illegible] just got the contract to do the inter[illegible] for the Court of Claims, which is [illegible] under construction. This person w[illegible] work with his office on that contr[illegible] Hopefully, there will be a slow reco[illegible] tion of interior planning, just as there of architectural design, then interior sign firms would follow like the night day.

Q: *What kind of salary does a GS 12 co[illegible] with it?*

A: $10,000 to $13,000.

Q: *That's not very much. An additional $5[illegible] would mean a substantial difference in candidate you might hope to attract.*

A: Well, now you have hit on another p[illegible] lem of GSA. Our salaries are not [illegible] competitive on the open market. A once someone is hired, he becomes p[illegible] of civil service and getting rid of h[illegible] no matter how incompetent he is, is w[illegible] nigh impossible . . . No, it is not unat[illegible] able, but don't ask me how to change. You hope for attrition and retireme[illegible] Patience has come to be my only answ[illegible] and with time, to buy gradual acceptan[illegible] [of good design] at the upper echelons.

Q: *GSA is the single biggest purchaser interior furnishings in the country. L[illegible] year it was roughly $102 million doll[illegible] Will you tell me why you are the bigg[illegible] knock-off operators, and why you, of institutions, should not be doing y[illegible] utmost to protect U.S. designers, knock off, and usually cheapen, their signs?*

A: That is not really my department. P[illegible] curement of interior furnishings in G[illegible] comes under Federal Supply. Put [illegible] question to them. I know that Dud[illegible] Brown [formerly with Federal Supp[illegible] did all he could to get some Herm[illegible] Miller and Knoll things onto the G[illegible] schedule, and he was a great hope, [illegible] he has left. Here again, it is the syst[illegible] For a Federal contract to be let, th[illegible] must be three competing bids, wh[illegible] means you have to take a specific ch[illegible]

(continued on page 10[illegible]

The MCM Files

A GUIDE FOR DESIGNERS

WASHINGTON

PLACES TO SEE
THINGS TO DO
WHERE TO DINE

PLACES TO SEE

THE CORCORAN GALLERY, 17th and E Streets, N. W., with an extensive collection of old masters, contemporary and antique furnishings. In June there is a retrospective exhibit of the American impressionist Childe Hassam. The Corcoran is the only museum in the country which maintains room settings by interior designers year-round to promote the use of good contemporary art in homes. Hours: 10 AM to 4:30 PM, Tuesday through Friday; 9 AM to 4:30 PM, Saturday; 2 PM to 5 PM, Sunday.

FREER GALLERY OF ART, 12 Street and Independence Avenue, S. W. specializing in Oriental and Middle Eastern art, ceramics, jade, wood and stone carvings, and the famous Peacock Room, decorated by Whistler. Hours: 9 AM to 4:30 PM daily.

NATIONAL GALLERY OF ART, Constitution Avenue and 6th Streets, N. W., a neo-classic elephant, the gift of Andrew Mellon, housing sculpture and paintings from the sixteenth century to the present. Its collection of early church tryptichs and Renaissance paintings is one of the best in the world. Hours: Weekdays, 10 AM to 5 PM; Sundays, 2 PM to 10 PM, with Sunday concerts at 8 PM.

THE PHILLIPS GALLERY, 1200 21st Street, N. W. at Q Street, a small jewel of a gallery which primarily shows contemporary art. There are paintings by El Greco, Goya, Corot, Cezanne, Gaugin, Van Gogh, Matisse, Bonnard, Rouault, Braque, Picasso. Hours: 11 AM to 6 PM, Tuesdays through Saturdays; 11 AM to 10 PM Monday; 2 to 7 PM, Sunday.

WASHINGTON GALLERY OF MODERN ART, 1503 21st Street, N. W., a private gallery in a renovated town-house devoted exclusively to twentieth century painting, sculpture, and photography. June exhibit is a Piet Mondrian retrospective. Hours: 10 AM to 5 PM, Tuesdays through Saturday; 2 PM to 6 PM Sunday.

THE TEXTILE MUSEUM, 2320 S. Street, N. W., a bonanza for Oriental rug buffs, with over 600 rugs and 7000 textiles from all eras and areas. An excellent reference library is available to professionals and students. Hours: Monday, Wednesday, Friday, 1 PM to 5 PM.

INSTITUTE OF CONTEMPORARY ARTS, 1630 Crescent Place, N. W., an exhibition of drawings, collages and prints of Emilio Vedova, contemporary Italian artist, through June.

DECATUR HOUSE, 748 Jackson Place, N. W., a Federal house built by Benjamin Latrobe, 1818-19, on Lafayette Square opposite the White House. Much of the furniture is of later vintage, but plans are under way to restore it to its original nineteenth century style. The house is under the jurisdiction of the National Trust for Historic Preservation, a private organization with Congressional sanction. Open daily 10 AM to 4 PM. Admission: 50¢.

WOODROW WILSON HOUSE, 2340 S Street, N. W., also a National Trust property. It is a pseudo-Georgian house built in 1915 and furnished in the manner of a "gentleman's home" at the turn of the century. Most noteworthy are the handsome solarium, the formal dining room, and the early furniture of the Bolling family (Mrs. Wilson) of Virginia. Open daily 10 AM to 4 PM. Admission: 50¢.

ST. JOHN'S CHURCH, Lafayette Square, another excellent example of the architecture of Benjamin Latrobe, where the James Madisons, the Woodrow Wilsons, and the Lyndon Johnsons have worshipped. Open daily.

THE NATIONAL ARBORETUM, Mt. Hamilton section of the District of Columbia, and a 20-minute taxi ride from the heart of town. Azaleas will be past their prime, but crepe myrtles and hibiscus will be in bloom. Pick up a map at the gate house, and don't miss the dramatic research and administrative headquarters designed by Washington architects, Deigert and Yerkes. Open Monday through Friday, 8 AM to 4 PM.

GREAT FLIGHT CAGE AND BIRD HOUSE, in National Zoological Park, one of the great zoos of the world, in Rock Creek Park, a 15-minute taxi ride from downtown Washington. A soaring parabolic steel cage, which houses rare tropical birds in a replica of a rain forest, was opened this spring. Hours: 9 AM to 6 PM.

THINGS TO DO

AUCTION AT C. G. SLOAN & COMPANY, 715 13th Street, N. W. Tel: NA 8-1468. Auctions on Tuesdays and Fridays at 10 AM of some of the best antiques from the mid-South including garden and household artifacts. The house specialty: eighteenth century American and English furniture.

BARGE TRIP UP THE CHESAPEAKE AND OHIO CANAL, run by the National Park Service, from the foot of 30th Street in Georgetown. A flat-bottomed barge drawn by two mules, travels a nine-mile round trip through rolling Maryland countryside. Barges leave daily at 9 AM and 2 PM. Bring a picnic lunch; beverages and ice cream available on board. Cost: $1.35.

WATERGATE CONCERTS, south of 23rd Street and Constitution Avenue. Concerts by the National Symphony, opera and military band concerts three nights weekly, played from a barge anchored in the Potomac.

ARENA STAGE, Sixth and M Streets, S. W., one of the nation's best repertory groups which performs both classic and experi-

mental plays in-the-round. Their headquarters is a magnificent new theater designed by Chicago architect Harry Weese. Performances Tuesday through Saturday, at 8:30; Sunday, 7:30; matinee Saturday, 2:30. The schedule the week of June 1: "The Lonesome Train," a musical contata for voices about the Lincoln saga, and the world premiere of Millard Lampell's play, "Hard Travelin".

PENNSYLVANIA AVENUE MODEL, embodying the sweeping proposals to convert the present rather seedy avenue to the nation's grandest boulevard. On view at the Museum of History and Technology, which is part of the Smithsonian. On the Mall. Open daily, 9 AM to 9:30 PM.

WALKING TOUR OF CAPITOL HILL AREA, Washington's newest residential area undergoing renovation. Originally one of the great swamps east of the Capitol, the area was overpromoted by real estate agents in the early 1800's and prices driven so high that Washington developed north and west. Only after the Civil War were some of the great mansions and lesser town houses built. These now provide a bonanza for architects and decorators who redo some of the most varied and astonishing collections of Victorian mansions to be found on the Eastern seaboard. (See the Boswell house, page 110). Capitol Hill's current vogue began with restoration of the Fairfax house in the early forties. When Supreme Court Justice William O. Douglas converted a Chinese laundry on Third Street to a town house, the area's respectability was firmly reestablished.

Stroll down A Street, down Fourth, Fifth and Sixth Streets and you'll have covered the most interesting section. On D Street, you cannot fail to miss The Unbelievable: The Sam Rayburn House Office Building, termed "the biggest star-spangled architectural blunder of our time," by Ada Louise Huxtable, completed this spring at an estimated cost of $100 million (it took seven years to build and was 22 million over budget). This elephantine lovely has a marble surplice which manages to hang two-thirds of the way down the building, where it gives way to sand-colored granite, and looks slightly as if its granite underpants were showing.

TAXI AND WALKING TOUR OF THE SOUTHWEST URBAN RENEWAL AREA, a new community built from the demolition of one of Washington's worst slums, bordering the Potomac. Renewal began in the mid-forties. The area now comprises 550 acres, and includes town houses, high rise apartment buildings, co-ops, schools, churches, office buildings, a theater. When finished, the area will house 12,000 persons. Most notable structures to date: architect Charles Goodman's Hawthorne School and the barrel-vaulted houses called River Park Co-operative; Capitol Park town houses by Chloethiel Smith; and the Arena Stage Theater. Still under discussion and disagreement is the waterfront plan, includng Chloethiel Smith's controversial Ponte Vecchio plan which would provide a footbridge to East Potomac Park lined with small shops and cafes.

WHERE TO DINE

WASHINGTON HOTEL at Pennsylvania Avenue and 15th Street, opposite the Treasury Building is the spot to start your geographical orientation of Washington with a mint julep. From the hotel's open terrace there is a magnificent panoramic view of Washington. Food, unfortunately, is as ragbag as the decor.

THE JOCKEY CLUB, 2100 Massachusetts Avenue in the Hotel Fairfax, purports to be Washington's 21 Club. It is a plush, velvet-lined pub, which according to Pierre Salinger, is one of Washington's five great restaurants (his other choices: Sans Souci, Rotunda, Rive Gauche and Le Bistro). Food is superb, prices high, reservations essential. Hours: Noon to 3 PM; 6 PM to 11 PM for dinner, but the bar is open to 1 AM. Closed Sundays.

THE ROTUNDA, 30 Ivy Street, S. E., in the Capitol Hill area, has a crazy-mixed-up Mediterranean decor and a menu to match, but you may catch a president-in-the-making at the next table. Hours: 11:30 AM to 1 PM. Dancing nightly. Closed Sundays.

LE BISTRO, 1827 M. Street, N. W., **haute cuisine** in the best French tradition and wine cellar **extraordinaire.** Cocktail lounge. Closed Sundays, open weekdays, 11:30 PM to 1 PM.

THE OCCIDENTAL, 1411 Pennsylvania Avenue, a Washington fixture which has catered to the greats and near-greats of The New Deal, The Fair Deal, The New Frontier and The Great Society. Decorated with autographed portraits of same, and a pot pourri continental menu. Hours: Open daily 11:30 AM to 1 AM.

PAUL YOUNG'S RESTAURANT, 1120 Connecticut Avenue, opposite the Mayflower, with flash and flamboyance provided by decorator William Pahlmann. House specialties: Steak gaucho, Florida pompano.

RIB ROOM, Mayflower Hotel on Connecticut Avenue. Ersatz English pub decor and the best rib roast in town. Prices moderate. Closed Sundays.

SUNDAY TRIP TO THE COUNTRY, because the air is sweet and the

—and thus most restaurants Washington are closed.

Y INN, highly touted, adja- to Olney Summer Stock ter, 25 miles west of Wash- on on Route 97 to Silver ngs, Maryland. A sprawling oric country house, converted ining room and summer cock- terrace. Specialties: Sally d bread, toasted almond ice am ball, and old plantation ipes.

S. K'S TOLL HOUSE on the esville Road, a mile northeast U. S. 29, with gardens and a ssed-in pavilion in a 100 year- l stone toll house, with early nerican and Pennsylvania Dutch isine. Reservations advisable.

GEORGETOWN

eorgetown, if there is anybody ft who doesn't know it, is THE lace to live in the District, and as more residents in Who's Who han any other community its size n the U. S. Originally, George-

town (named for George II) was a thriving seaport with ships leaving daily for all parts of the world. Rich citizens built fine Federal and Georgian-style houses. Then the harbor silted up, and the Baltimore & Ohio railroad took what little trade was left, and Georgetown fell on lean days. Not until the 1920's was its architectural heritage recognized and slowly reconstituted as a fashionable residential community. About one-quarter of the houses are more than 150 years old, and the Federal style houses can be recognized by their fantail doorways, stone lintels which stretch across the tops of the windows.

PLACES TO SEE

WISCONSIN AVENUE is a street of contemporary and quaint shops with wares ranging from Mexican to exquisite antique silver. Among the more notable shops are: The Wine and Cheese Shop designed by Walter Marlow, the French Gourmet Shop with every conceivable accoutrement for the chef, the Phoenix Pan American shop, Pappagallo, W. T. Weaver & Sons, reputed along with Union Hardware in downtown Washington, to have the best selection of 18th and 19th century reproduction hardware on the Eastern seaboard.

DUNBARTON OAKS, at the top of Wisconsin Avenue at 3101 R Street, encompasses a magnificent Georgian mansion given to Harvard University by Mr. and Mrs. Robert Bliss, a fine formal garden, the newly-opened Philip Johnson Museum which houses a Pre-Columbian art collection. The house and museum are open Tuesday through Saturday, 2 to 5 PM; the gardens, 10 AM to 4 PM, Monday through Saturday, and Sunday, 1 to 4 PM.

THINGS TO DO

M Street is Georgetown's answer to Greenwich Village, with a spate of bistros, boites and coffee houses opening and closing at the rate of one a week. Each has a gimmick but all have the Watusi, Frug, beer, noise and indifferent food. The Crazy Horse bills itself as "the most stimulating people collection in the world" and shows old movies. Clyde's has good hamburgers and Victorian decor; The Cellar Door specializes in hootenannys, and there is the Scarlet Garter, Whiskey Au Go Go, etc., etc.

WHERE TO DINE

FRANCES TAVERN, 1204 30th Street, with a pleasant upstairs veranda open in good weather, checkered cloths, pub atmosphere, and continental menu.

RIVE GAUCHE and PLACE VENDOME, 3200 M. Street, N. W., at the corner of Wisconsin Avenue, expensive, excellent French restaurants with a rather heavy-handed phony French decor but marvelous food. Reservations essential.

COFFEE GALLERY, a subterranean sandwich and coffee house off Wisconsin Avenue at O Street, with a pleasant little backyard patio, good coffee and soggy tea sandwiches, but a nice place to rest before you hike up Wisconsin Street.

BILLY MARTIN'S CARRIAGE HOUSE AND FOUR GEORGES RESTAURANTS at the Georgetown Inn — over-touted but popular. It has

innocuous pub decor and a plausible American menu. The Snuggery, a little back bar room with a fare of steaks, chops and phony Colonial decor has dancing at night, and generates an intime atmosphere from noon on.

1789 RESTAURANT, near Georgetown University is really four restaurants: a stand-up sandwich bar, a Victorian pub for lunch and cocktails, a subterranean beer hall, and a faculty dining room. Open Monday through Saturday from 6 PM on.

ALEXANDRIA, VIRGINIA

Old Town, in Alexandria, a 20 minute taxi ride from Washington, was the early seaport center for Tidewater Virginia and predates Washington by almost a century. It was the home of Scottish sea captains who shipped tobacco and grain to the Old World, and of wealthy Virginia plantation owners, including many of the First Families of Virginia—the Washingtons, the Fairfaxes, the Lees, the Carlyles, who maintained town houses there. There still exist fine examples of Federal, Georgian and Greek revival architecture, cobblestone streets and the original blue flagstone walks. Largely by-passed by prosperity, Alexandria received renewed impetus as a residential area for remodeling when Georgetown began to price itself beyond most pocketbooks.

PLACES TO SEE

PRINCE STREET, otherwise known as Captain's Row, a charming cobblestone street which stretches down to the Potomac with finely-preserved cottages, town houses and warehouses of the 18th century.

CHRIST CHURCH, Cameron and Columbus Streets, finished in 1773 with gravestones of many of the original settlers. It was the church of both George Washington and Robert E. Lee. Open to the public daily from 9 AM to 5 PM.

GADSBY'S TAVERN, 128 North Royal Street, the local hostelry on the old King's Highway which stretched from Boston to Williamsburg. It was frequented by George Washington, John Paul Jones, Lafayette, and the landed Virginia gentry when they came to town. Remodeled with many of the original fittings. Open daily from 10 AM to 5 PM.

STABLER-LEADBEATER'S APOTHECARY SHOP, 107 South Fairfax Street, the original 18th century apothecary shop and its artifacts. Connected to it is an antique shop. Open daily 10 AM to 5 PM except Sunday.

BOOKATZ GALLERY, Cameron Street, with paintings and sculpture of Washington artist, Sam Bookatz. He and his wife, Suzanne, who run the gallery, converted a warehouse into a gallery on many levels, and living quarters for themselves. Hours: 10 AM to 5 PM.

WHERE TO DINE

THE SEAPORT INN, Union Street, housed in a brick structure of dubious age with inoccuous interiors. The seafood, however, is about the best to be had in the Washington area, and prices are reasonable. Specialty: Crab Norfolk. Only wine and champagne are served because of Virginia's blue laws.

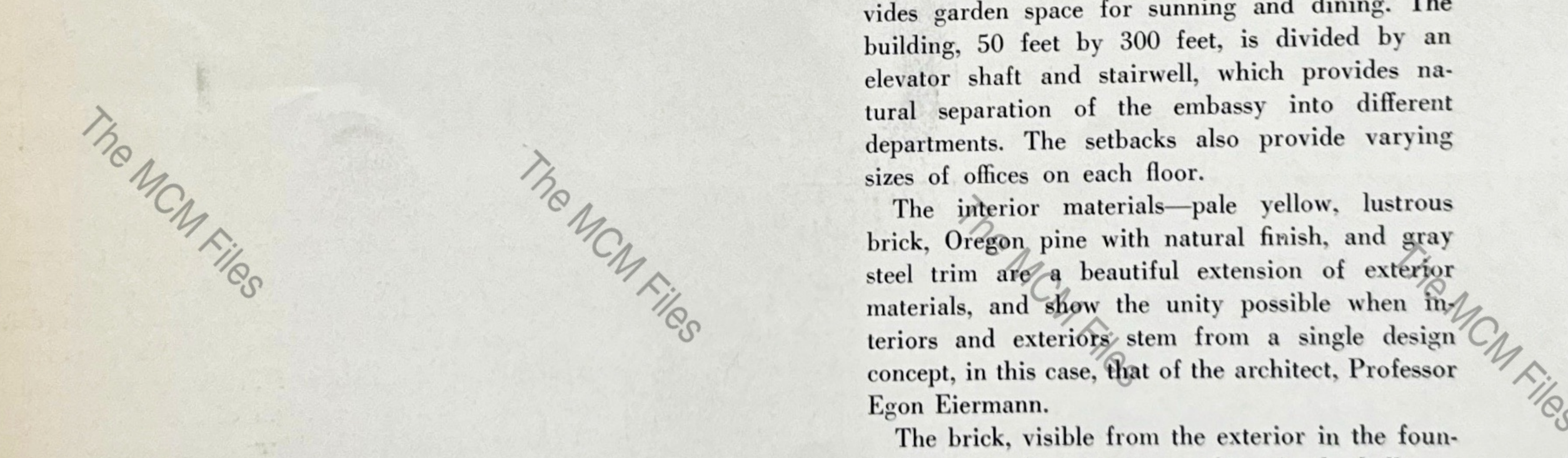
West German Chancery: Bauhaus precision overlooking the Potomac

The West German Chancery which opened last spring is a splendid example of a shape integrated to a site, and a form integrated to a function. The shape of the structure conforms to the contour of the hillside, and exterior materials are few and neutral in color, thus fulfilling one of the major requirements of the owners: to remain unobtrusive and not obstruct views in a neighborhood which is primarily residential.

The form of the building fulfills a second requirement: pleasant, efficient working quarters for 400 people. The building's form—six levels with terrace setbacks extending into the hillside—provides garden space for sunning and dining. The building, 50 feet by 300 feet, is divided by an elevator shaft and stairwell, which provides natural separation of the embassy into different departments. The setbacks also provide varying sizes of offices on each floor.

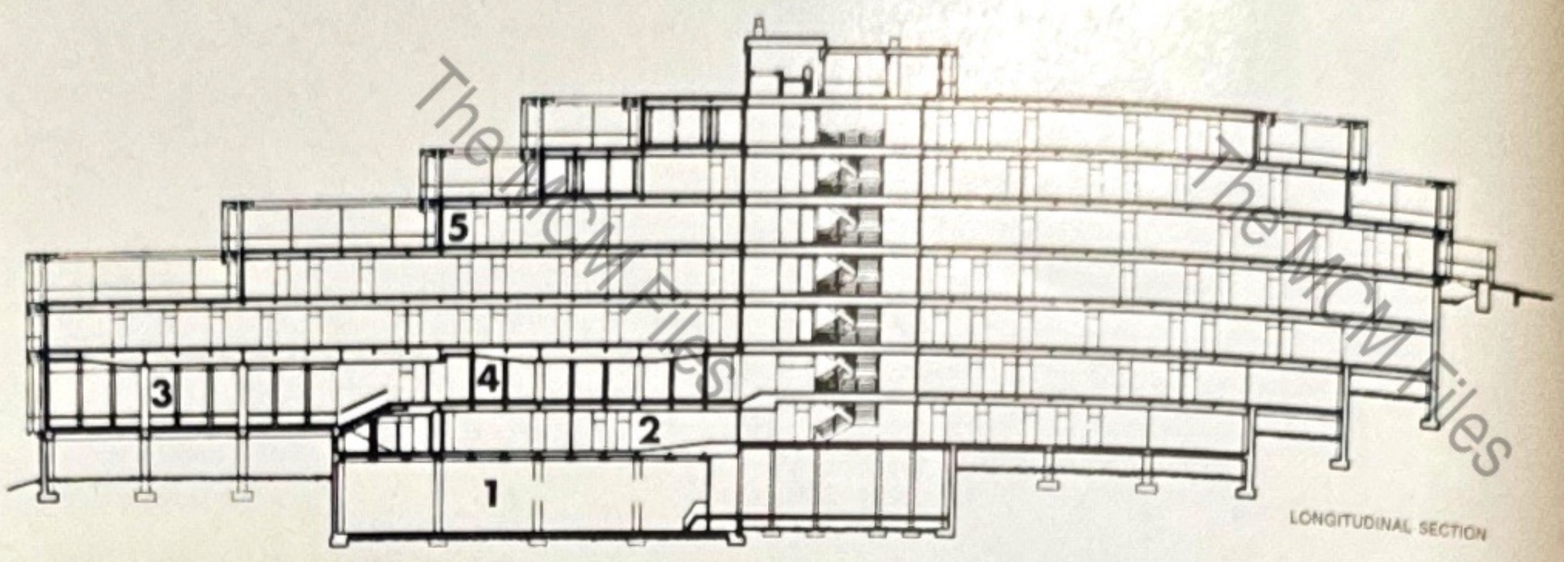
The interior materials—pale yellow, lustrous brick, Oregon pine with natural finish, and gray steel trim are a beautiful extension of exterior materials, and show the unity possible when interiors and exteriors stem from a single design concept, in this case, that of the architect, Professor Egon Eiermann.

The brick, visible from the exterior in the foundation, is used as interior surfaces in the hallways



Architect's first rough sketch, relating the building to its hillside.

1



1 *Mechanical equipment* **2** *Cafeteria* **3** *Auditorium* **4** *Lobby* **5** *Ambassador's office.*

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4

and lobby. Flooring is a mosaic of round ceramic tiles in the same color family as the brick: ochres, mustard, and rust. The steel window frames are set with inner frames of pine, visible from the outside as well as the inside. Pine is also used repeatedly in the interiors: in the horizontal sun louvers which run the length of the building; in the doors, closets, stair railings, coat racks, window latticework of the auditorium, in the ceiling canopy of the lobby and the auditorium.

Most furniture shown is designed by the architect, and is teak, with a clear natural finish. All other office furniture is of German manufacture and selected by the West German Federal Building Agency.

The total statement of the building is simple, precise, quiet, and as such, marks its own kind of severe drama on its steep Georgetown hillside perch.—*P.D.*

1 *Exterior view* **2** *Lobby with pine plank canopy* **3** *Seating group in lobby. Chairs and coat rack designed by the architect* **4** *Detailing of inner window frames and doors of pine found throughout the building* **5** *Auditorium, with lattice work and ceiling canopy of pine. Tile floor is mustard, ochre and rust.*

The MCM Files

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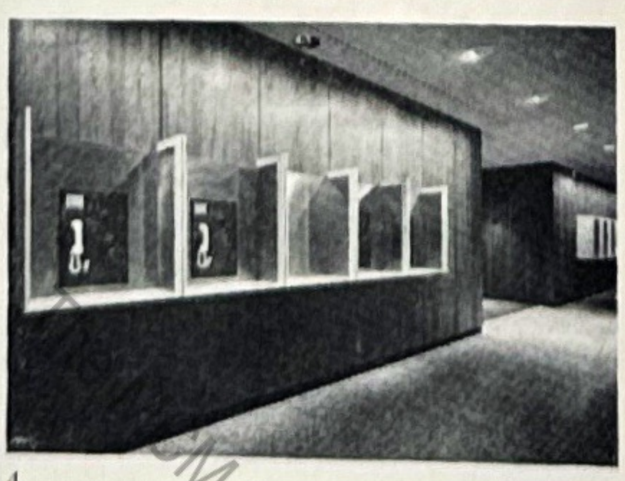

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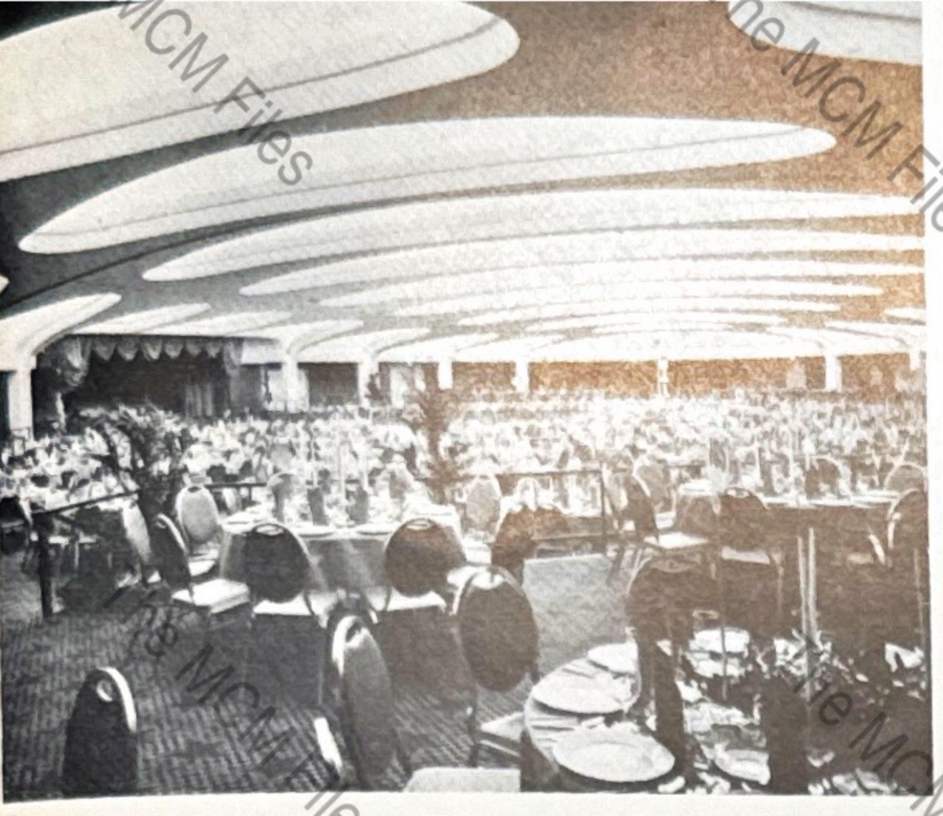
ballroom and kitchens are also underground. In all there are more than 500,000 square feet of floor space underground compared with less than 416,000 above ground. The lobby was carved out of the hillside, making it the only above-ground part of the five-story podium. Retaining walls on both sides of the entrance created two huge raised terraces.

The shape of the building, an uneven "3," substitutes two partly enclosed ovals for the conventional inner courtyards. These trapped spaces can never be stolen from the view and breathing space of occupants no matter how much land around the five-acre hotel site is built up. Two stories of cabana suites ring the larger (east) terrace. Simple, graceful stairs and escalators with glass safety screens connect the upper and lower lobby, the lower lobby and lower ballroom floor below that. All the secondary ballrooms are there too.

Architect Tabler endowed the lobby spaces with airy elegance. Daylight only gently filtered by off-white woolly casements at the long curved sweep of the outer terrace walls is bounced gently from creamy terrazzo floors, elevator bank and entrance walls of malachite green marble, check-in desk counters topped in black marble and faced in cream Formica, and beautiful plain vertical light teakwood paneling on the walls in the (**1**) check-in area. Both the white-framed alcoves for outside telephones (**4**) and the recesses lined with black and outlined with white strips where the bell captain takes charge of luggage in the lower recesses and takes calls in the upper (**1**) are handsomely meticulous, unobtrusively luxurious. Steel-lettered signs (**5**) are excellent and similar to those in the New York Hilton Hotel. The combinations of reds in the small-patterned stair carpet (**2**) more intricate elevator area carpet (**3**) and large concentric upper lobby seating area carpet (**3**) is pleasant with the wood and marble and terrazzo.



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The "crystal" (actually plastic) octagon-drop circular chandelier is shallow enough for the relatively low ceiling in this area. The squared-off, vinyl-upholstered furniture, designed by Ernest Wottitz, A.I.D., head of the Statler-Hilton Studios, is also pleasant enough, though some may object to the mustard and charcoal colors. The public areas were without works of art when we saw them.

The vast subterranean ballroom (**6**) is a superb architectural oval with a raised rim edged with flat concrete columns that rise into arches that are part of the system of oval lighting coves constituting the festive light source, the daylight substitute, the chandelier substitute, and the visual theme of the room. Folding recessed walls can be pulled out to divide it into three parts, for the flexible rentals mandatory today. There are raised rims at each end, which like all raised rims in banquet and restaurant areas, compensate the far celebrants for the disadvantage of their distance. The raised stage is as well equipped as any modern theater. To further dissipate the claustrophobia occupants might feel at knowing they are underground, Tabler suggested a "disappearing" blue for the background walls. Wottitz, as interior design consultant, thought the walls should rather jump forward, should be scarlet —scarlet they are.

Of the many restaurants, the Tennis Club Restaurant (**7**) is the least pretentious and pleasantest — with simple, see-through wooden chairs, attractive divider screens, translucent curtains in broad maize, tangrine, and raspberry stripes at the high window walls.

The other restaurants and cocktail lounges work well because they are properly planned, with visual divisions, the right proportion of private and open space, the right distribution of lighter and darker areas, the right placement of waiters' stations, easily maintained materials, comfortable furniture. We

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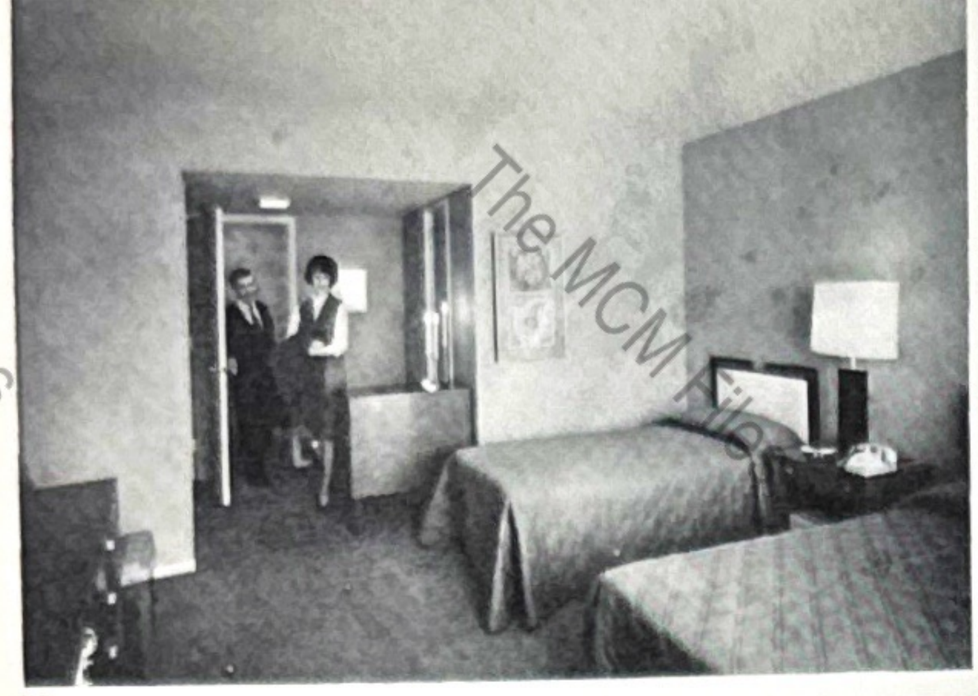

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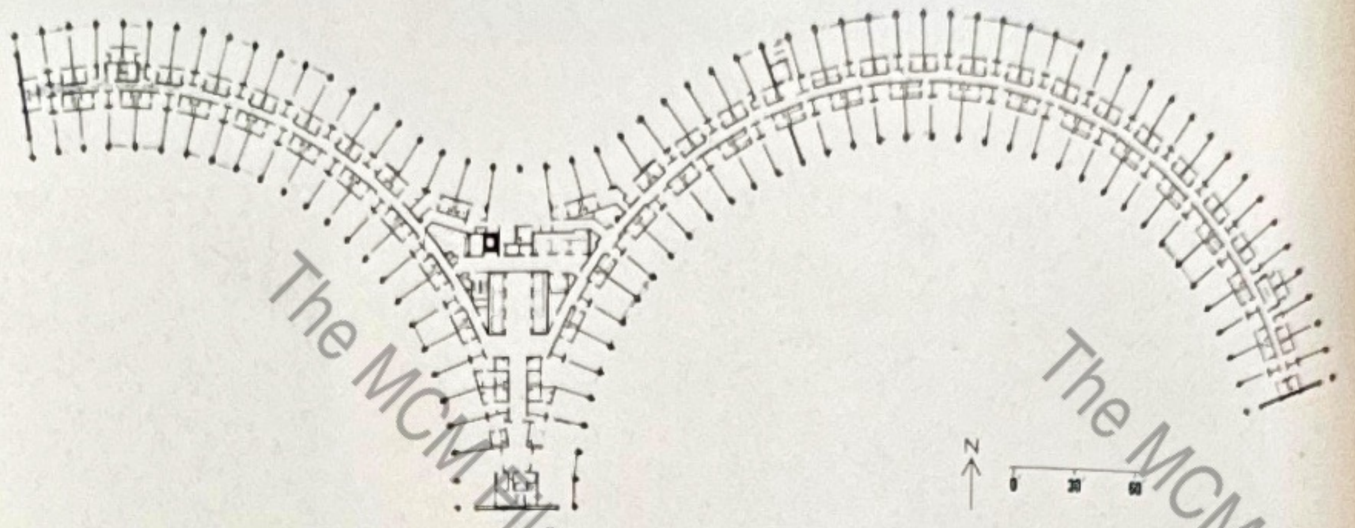

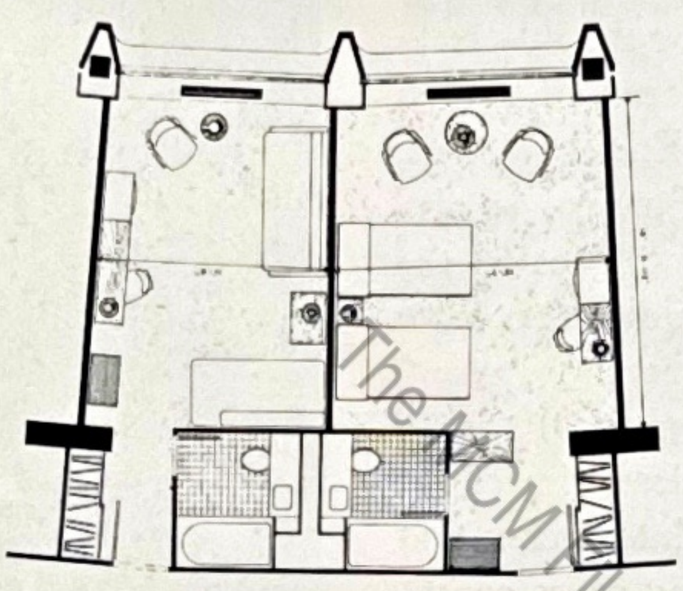

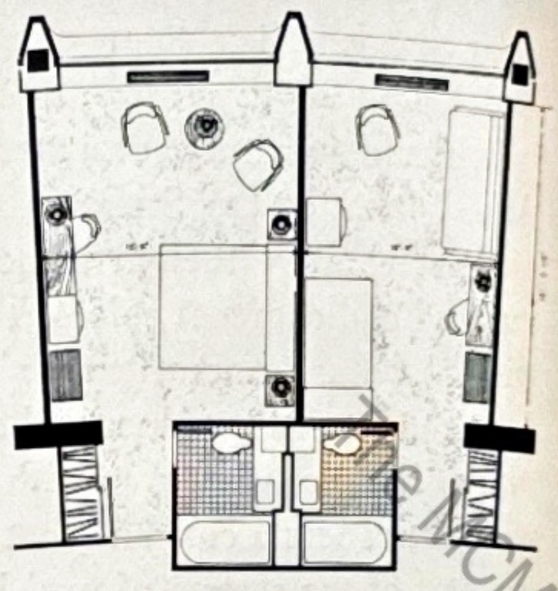

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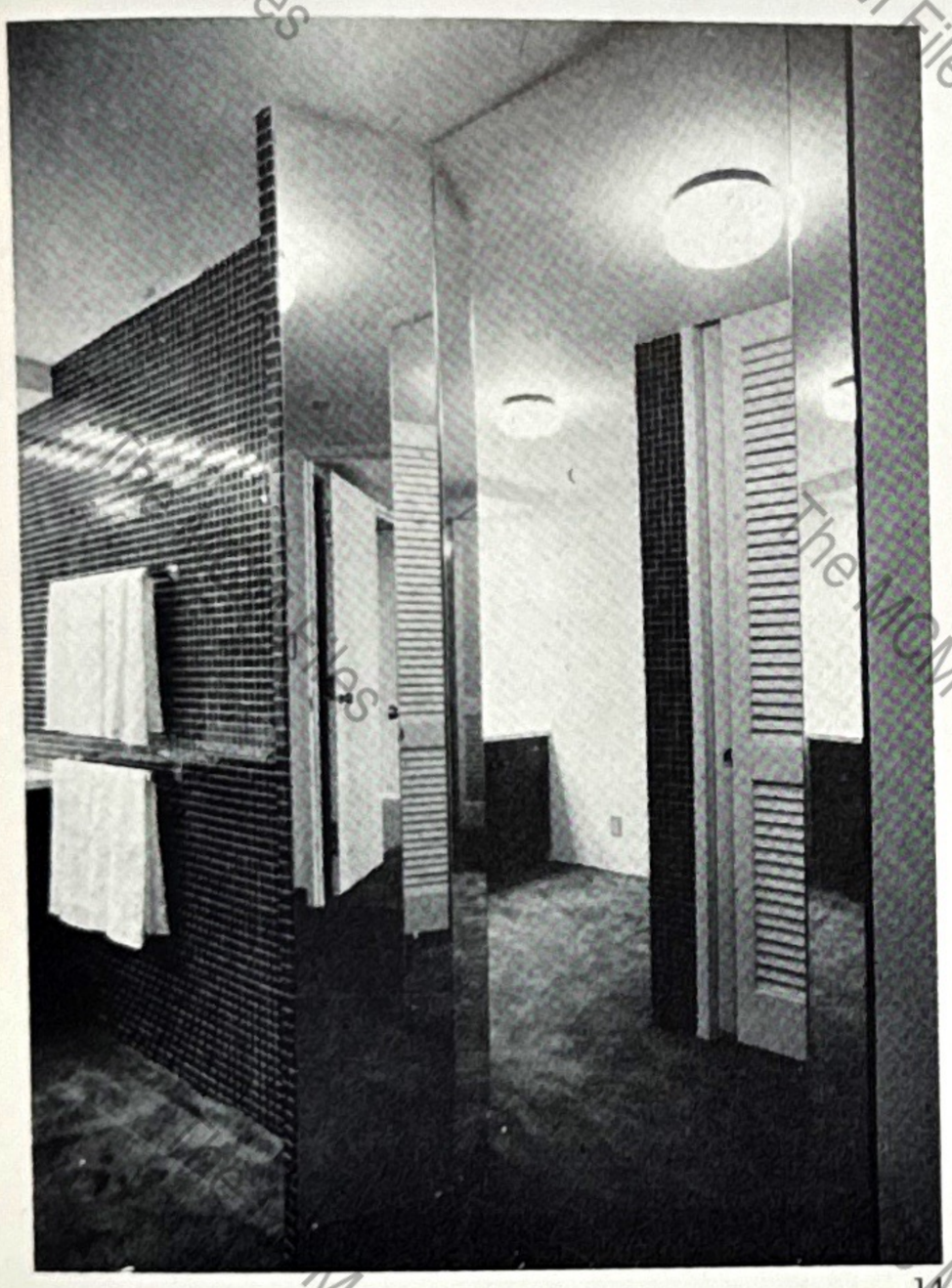
illustrate Bar Fifty (**8**) featuring stars in mirrored squares within larger padded squares of shiny vinyl on the walls (it has rather a handsome mirrored silver candlelight circle fixture). The Gibson Bar (**9**) is considerably relieved by authentic Gibson Girl drawings which one can study to avoid looking at the rest of the decor. The Four Oaks Restaurant (**10**) is divided by grilles and four different color schemes into four intimate areas. It is furnished with paneling, and Victorian gaslight globe fixtures, flocked wallpaper—and the end result is an indigestible Western omelette for the eyes.

Great length of guest corridors (**15**) is hidden by building curve. Connecting doors in hospitality suites and between standard rooms allow flexible rentals. Four floorwide color schemes and variety of fabric schemes within each floor lessens monotony. Generous bedrooms (**11**) and studios (**12**) are carpeted, lined in vinyls. Furniture versatile in function is "safe" in design. V.I.P. suites on two top floors vary in theme, have carpeted bath suites (**14**). Best designed rooms are cabana rooms (**13, 16**) around terrace.—*O.G.*

DESIGN CREDITS FOR THE WASHINGTON HILTON

Architect: William B. Tabler, F.A.I.A., Eugene Branning, A.I.A., in charge of design; *Decor and furnishings in all guest rooms and suites:* Ernest Wottitz, A.I.D.; *Landscape Architect:* Boris Timchenk, *Lighting Designer for the Grand Ballroom:* William Richardson; *Lounge circular carpet:* Dorothy Liebes design from Bigelow-Sanford.



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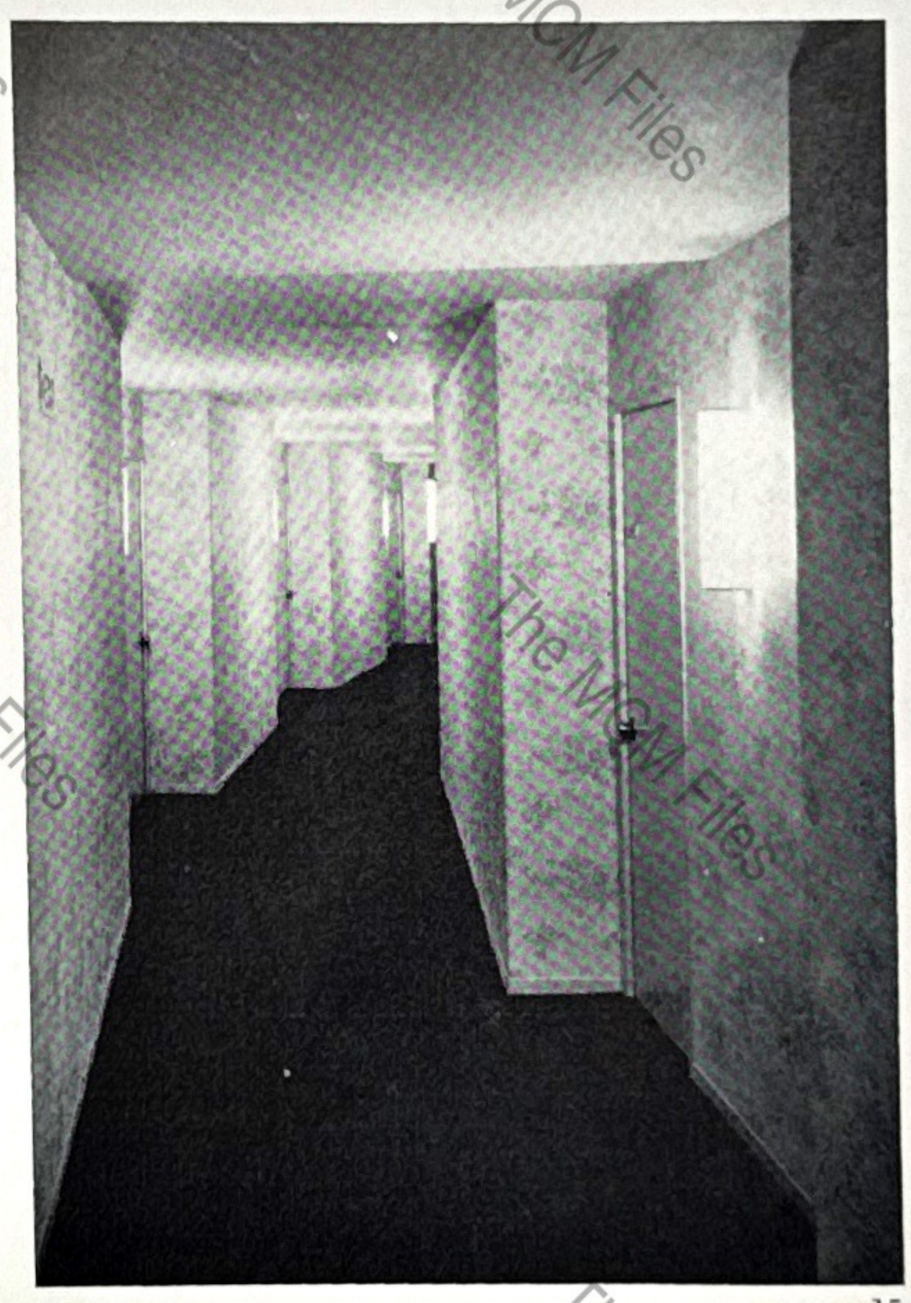

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PRODUCT SOURCES FOR THE WASHINGTON HILTON

All guest room case furniture: Grosfeld House; *All registration desks in lobby, all waiters' service stations in restaurants and large wine cabinet in Four Oaks restaurant:* Grosfeld House; *Furniture in Mount Vernon Suite:* John Stuart; *Lamps in typical guest rooms:* Mutual Sunset; *Surfaces for furniture in typical guest rooms:* Formica; *Surfaces for case pieces in cabana suites:* Parkwood; *All carpeting in the hotel:* Bigelow-Sanford; *All corridor wall coverings:* Columbus Coated Fabrics; *Wall coverings other than corridors (restaurants, suites, cocktail lounges):* Vicrtex, Gilford, Ford Vinyls, Adams Leathers, Murals, Inc.; *Venetian blinds throughout:* Klahr; *Upholstery fabric in typical and cabana suites:* Craftex, Cohama; *Drapery fabrics in typical and cabana suites:* Charles Bloom, Cohama, Jack Lenor Larsen; *Bedspreads in typical and cabana suites:* Cohama; *Upholstery and drapery fabrics in Mount Vernon Suite:* Scalamandre; *Restaurant chairs:* General Fireproofing; *Ballroom tables:* L & B Products; *Panels in Gibson Bar:* Favrex; *Wallpaper in Mount Vernon Suite:* A. L. Diament; *Floor covering in foyer of Mount Vernon Suite:* Amtico; *Chairs in "The Colonials" coffee shop:* Drexel; *Glassware:* Libbey; *Plates:* "Pyroceram" by Corning Glass; *Table linens:* Startex Mills; *Flatware:* Sanbonet; *Lobby paneling (teak):* John Langenbacher Co.; *Lobby coffee and end tables, seating:* Edward Axel Roffman. *All upholstery fabrics in lobby, Four Oaks Restaurant, Bar Fifty, and Colonial Coffee House:* Ford Fabrics (all are vinyls); *Crystal chandeliers and sconces for the Jefferson Ballroom and Dining Room and Cabinet Room, brass chandelier for Bar Fifty, brass sconces and wrought iron chandeliers for the Military Dining Room:* Diamond Lighting Fixture Corporation.

1789: A tavern for Georgetown University

1789 is four restaurants under one roof: a coffee shop, an English-style pub, a Georgian dining room, and a rathskeller.

The owner of this complex, Richard McCooey, was irked as an undergraduate by the fact that the university had no campus pub. So, ten years after his graduation, with no restaurant experience but a keen idea of what a good one should be like, he opened 1789. He found a building shared by a Chinese laundry and a plastic palazzo barroom, and hired Vlastimil Koubek, A.I.A., who had designed some of the best office buildings in the District.

Ordinances in Georgetown prevent destroying a building or more than 30 per cent of its facade, so Koubek took everything inside the building out; and, everything outside the building off. Then he virtually built a building within the shell.

The results are handsome and they work. On ground level are three separate areas: coffee shop, pub, and dining room. The coffee shop, with walls covered in 100-year-old barn siding, has heavy oak counters for stand-up eating; the English pub is an intimate 20 by 20 foot space with antique Thonet chairs, gas chandelier, massive marble bar, and magazines on a rack; the dining room is quiet, decorated in Williamsburg idiom. The subterranean rathskeller is called The Tombs. Koubek made it as indestructible as possible. Walls are brick, furniture and bar, oak. The wall decorations are Georgetown memorabilia and World War I posters; beer mugs are over the bar suspended from a flat wood lattice.—*M.S.*

Photo right: English Victorian pub for faculty only.

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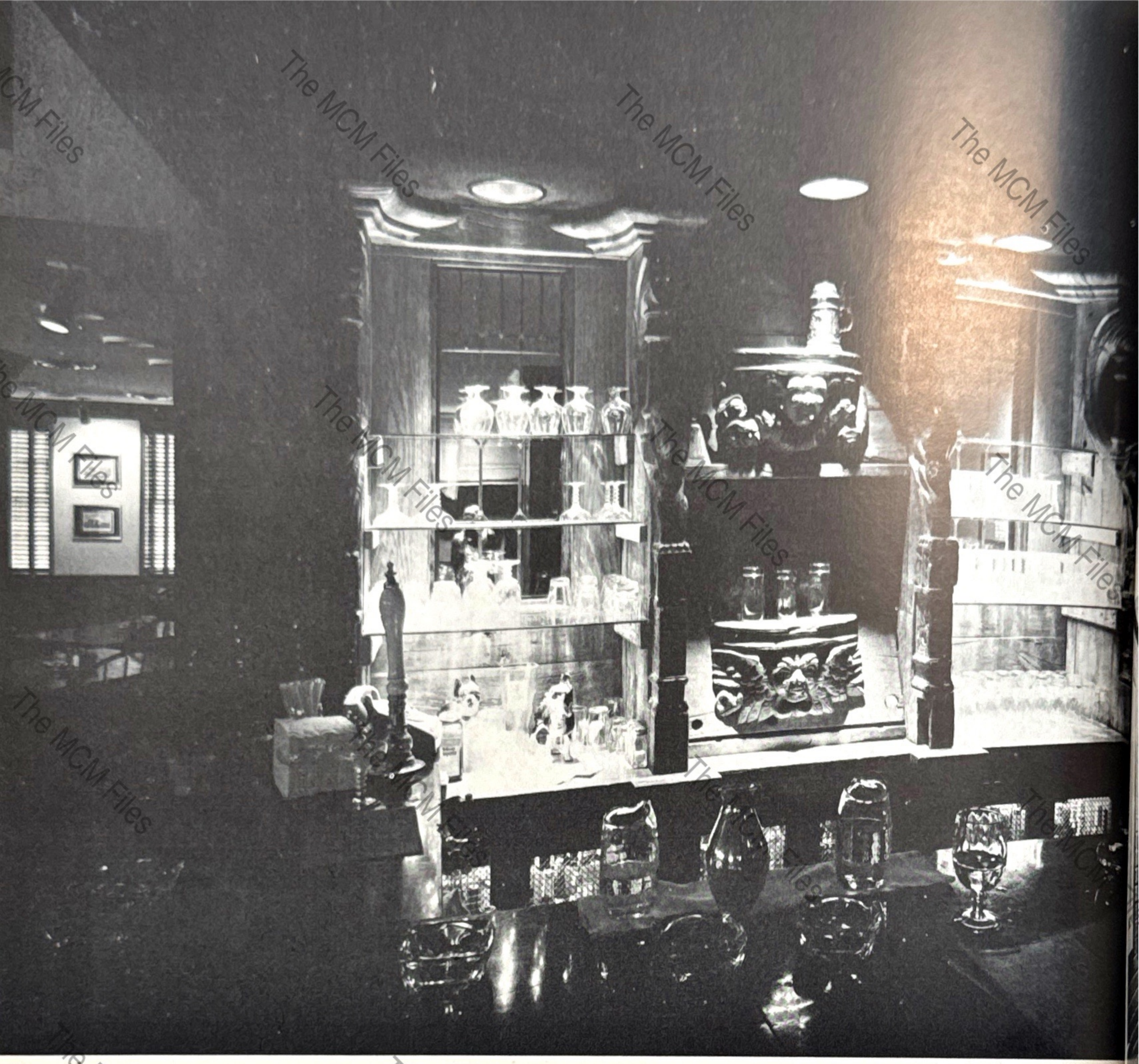

1 *Bar in the English pub, back-lit at night with the Williamsburg dining room beyond, left. The marble bar is from the old lobby of the Washington Evening Star building; the bar is a carved oak Fifteenth century monk's choir stall.*

2 *Coffee shop on lower level. Stand-up counter is a butcher block on metal pipe legs. Weatherbeaten siding is from a Maryland barn. Hanging lamps are cut-out milk cans. Flooring is pale green ceramic tile.*

3, 4 *Two views of The Tombs, subterranean rathskeller. The fifteen-foot-long oak bar stands off-center and is the focus of the room. Beer pitchers hang from a wooden lattice work; wall decorations are Georgetown University memorabilia and World War I posters. Leaded glass partitions are from a demolished Washington mansion. Flooring is a mosaic brick in dark rust colors. All lighting is by Richard Kelly.*

SOURCES:

1 For English pub, on this and preceding page:
Gas chandelier: Thieves Market, Virginia
Victorian hall settle: Goodwill industries
Pub Tables: Gramercy Gallery, New York
Bentwood chairs: Assorted Third Avenue antique shops
Bar stools: Thonet Industries

3, 4
Grog barrell: Ashley-Kent Ltd., New York
Swivel bar stools: Miracle Americana
Antique captain's chairs, ships lanterns: Birnbaum Auction Galleries, New York
New captain's chairs: Virginia Craftsmen, Harrisonburg, Va.

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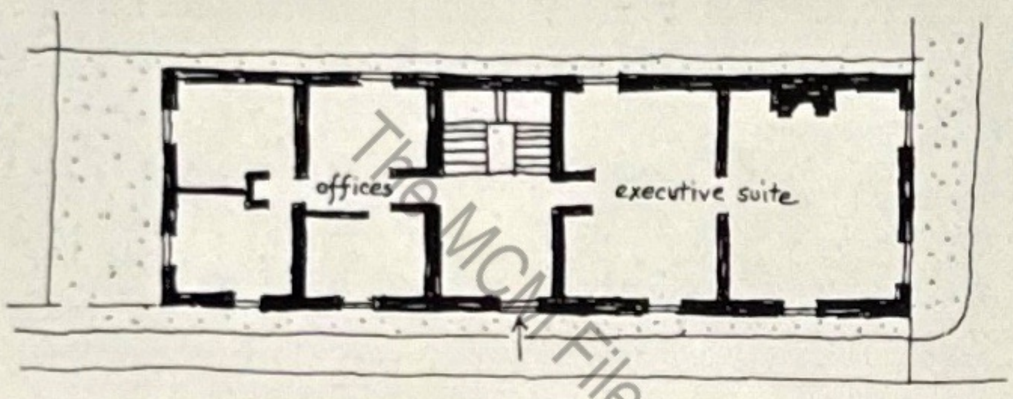
The best of two centuries



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Behind the facade of a two-story brick building where Thomas Jefferson attended Masonic meetings is one of the last places one would expect a cantilevered concrete staircase and catwalk. But the Doxiadis offices house just such a stair in just such an eighteenth century setting.

When Doxiadis Associates, consultants in urban planning with main offices in Athens, Greece, opened a U.S. branch, they bought the narrow Georgian house on the towpath of the picturesque Chesapeake & Ohio Canal. Doxiadis first gutted the building in order to reveal its barrel-vaulted roof structure, brick walls, and marble fireplaces, then salvaged and restored flooring, bricks, and mantels. And though the concrete stair places the interiors squarely in the twentieth century, the narrow wood doors, small shuttered windows, and handsome bricks are compatible.

The first floor of the building is used for drafting and conference rooms. Upstairs the catwalk separates an executive suite from four offices for associates. Secretarial space is separated from executive office by a wood and glass wall. The arched portion of the wall is glass to emphasize the barrel contour of the roof. Danish furniture of wood, rattan, and leather was chosen to harmonize with the pristine surroundings. With furnishings of such simplicity, the Doxiadis offices epitomize 20th century efficiency at home in an 18th century shell.—*M.S.*

→ 2

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1 *(from preceding page) and* **4** *Constantino Doxiadis' private office. Top of the arched wall is glass to emphasize the barrel-vault shape of the ceiling. Lighting is recessed behind the horizontal white baffle on either side of the fireplace. Wall is tongue-and-groove natural wood, the flooring, a random-width pine. Teak chairs and stools are by Hans Wegner, have black leather seats. Basket chairs are Ditzel, draperies, a natural linen.*

2 *Central stairwell with cantilevered concrete stair. Railing is natural wood, banisters are metal which has been painted white.*

3 *View from the bridge, looking from Doxiadis' private office to other office areas. An eighteenth century mirror hangs in the white plaster niche.*

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Georgetown row house with a garden focus

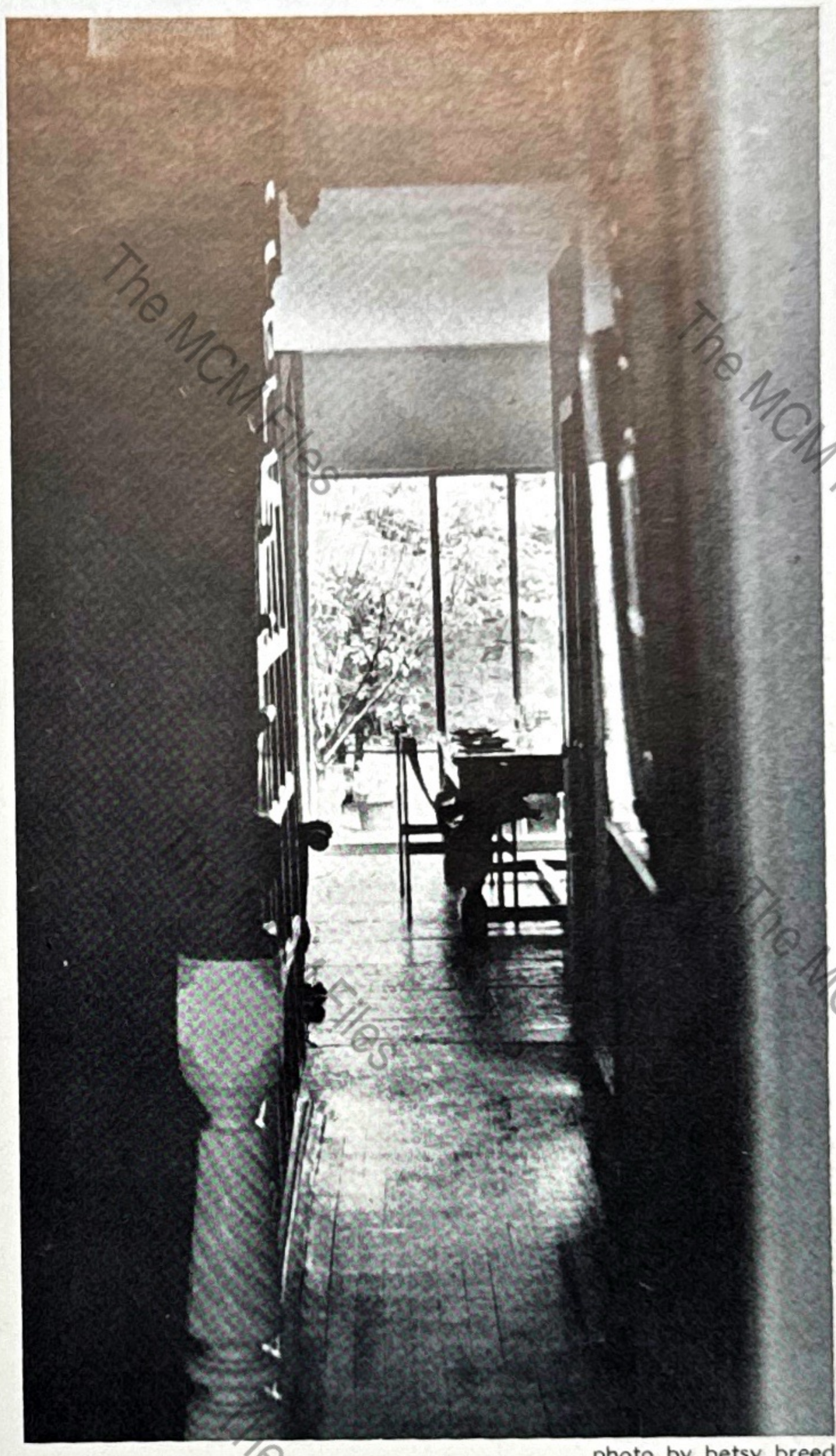

photo by betsy breed

Hugh Newell Jacobsen, who has designed or remodeled 125 houses in the Washington area and has won seven A.I.A. awards in the process since opening his own practice in 1958, bought an 1885 Victorian house in Georgetown for his family and himself. The house had all the curses—high narrow windows, a rabbit warren layout, and the ornate gewgaws—of the Victorian house, and it had its blessings too—high ceilings, fireplaces, and in this case space for a back terrace and garden.

Before remodeling, the 17′ 4″ wide house had, on the first floor, a front hall, double drawing room on the front and kitchen on the back. Jacobsen carved the double drawing room into a living room on the front, kitchen immediately behind it, and a dining room on the back where the old kitchen had been. Sliding glass doors replace the back wall so that the dining room seems larger than its 10′ by 12′ dimensions. Finally, the door which closed off the front hall was removed so that there is a clean sweep of view from the front entrance through to the garden. Thus the garden becomes part of the house. On the second and third floors, there are five bedrooms and baths and the basement has been turned into a utility room and a large child-proof playroom.

The living room has been kept serene and spare in decor: the color scheme white and beige, the furniture contemporary classics by Mies and Knoll. The secret of using large-scale furniture in a narrow room is to keep it all free-standing, according to Jacobsen. To emphasize the verticality of the high-ceilinged room, Jacobsen removed double-hung windows and installed French doors and floor-to-ceiling windows on the front of the house. In the dining room a narrow Italian table is framed by Thonet chairs. Wall-hung slate shelves by the fireplace serve as buffet space.—*M.S.*

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1, 3 *Living room is dominated by "the all-steel band"—Jacobsen's tag for the Barcelona group, and the Josef Albers painting—a white and yellow oil with no depth or scale—over the fireplace. Carpet is beige wool on an oak floor stained a dark walnut color. Draperies are natural linen. Lighting in the ceiling is wall-wash spots; the shelves, recessed mahogany with aluminum supports, designed by the architect.*

2 *Dining room opens on a small terrace which is an extension of the Pennsylvania bluestone floor of the room. Dining table is a seventeenth century Italian oak refectory table; draperies are natural linen.*

SOURCES:

Barcelona group: custom-made
Sofa: Knoll
Lamps: Marie Nichols
Carpet: Carolina Carpet Mills
Dining chairs: Thonet Industries
Draperies: James F. White Company
Ceiling lighting fixtures: Kliegl

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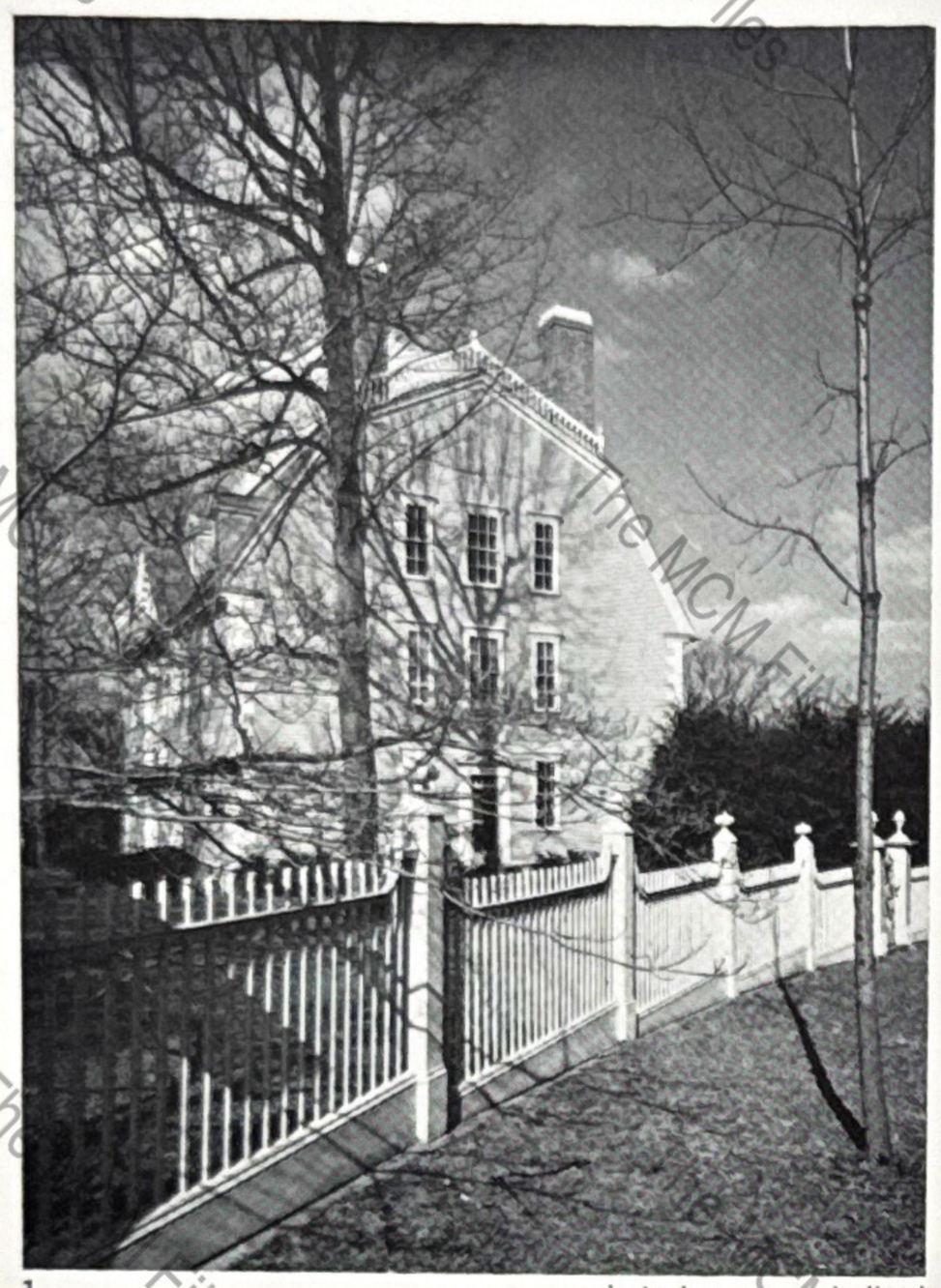

1 photo by warren ballard

The Lindens: One of the nation's great colonial interiors

The Lindens is indisputedly one of the great mid-eighteenth century houses to be found in the country today. Modern architects and antiquarians alike respect it for its architectural excellence, its detailing and the purity of its interiors—perfection of scale, proportion, of its period furnishings and the delicacy of interior colors.

Even in its day—1754—the house was an unusually fine and large one, built by a master carpenter for "King" Hooper, a wealthy Marblehead sea merchant. Its exterior was a rarity, even then: ashlar-cut wood, a single piece of wood cut and sanded to look like a stone block. The dormer windows have alternating curved and pointed pediments, and the columns which flank the front entrance are not pilaster, but three-quarter carved columns of giant order.

Architecturally, it has one of the three finest hallways ever built in the Colonies: wider than usual with a beautifully proportioned arched window on the stairway landing and superb detailing. The banisters have three different kinds of carved spirals on each step. The newel post has been carved from a single piece of wood with spirals going in counter directions.

The three sets of treasured Dufour scenic wall papers in the upper and lower hallways still have remarkably fresh colors: jewel-like blues, greens, and accents of orange. The scenes are *Les Voyages d' Antenor*, executed in 1828; *Télémaque dans l'Ilede Calypso* (c.1825) and *Les Incas*, inspired

1 *Side view, The Lindens.*

2 *Drawing room, only reproduction room in The Lindens. The rare Philadelphia sofa is upholstered in a deep rose eighteenth century brocatelle.*

3 *Entrance hall, one of the three finest Colonial hallways in America, distinguished by its beautiful proportions, the Dufour wall papers and the carved spiral banisters in three different patterns.*

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by an eighteenth century novel and printed by Dufour's successor, Leroy. Many of the floors throughout the house bear the early decorative stencilings.

Furniture is American and ranges from circa 1660 to about 1780. The entire collection was assembled by Mrs. George Maurice Morris and her husband. Her knowledge of the period is prodigious, and began in her childhood at Widehall, her family's eighteenth century home in Eastern shore Maryland. Her color sense is extraordinary, which explains in part the success of The Lindens. She has allowed only dry flowers within a muted color range in the house, and permits nothing to upstage its architecture. She has collected the china, silverware, crewelwork with painstaking attention to quality and detailing.

Another important ingredient in the graciousness of The Lindens is its use: it is very much lived in by Mrs. Morris, by her ten grandchildren and their parents who come to visit. Many of Washington's cultural and political figures gather often in the elegance of the dining hall and the drawing rooms.

Mrs. Morris bought The Lindens with her husband in 1934 and moved it to Washington from Danvers, Massachusetts in six freight cars. Supervising architect was Walter Macomber, restoration specialist in the Capital, and the work was executed by Williamsburg craftsmen—*P. D.*

4, 5 *Two views of the dining room. Only two walls are paneled, then painted a "Lindens" blue, a delicate pale blue. The other walls are white. Dining chairs are the only known set of a dozen New York Chippendale chairs, made from Plate 12 from Chippendale's design book.*

6 *Upper hallway, showing the beautifully arched window, inset with rich yellow damask draperies. The Dufour wall papers are in blues and greens, still remarkably fresh. The carved banisters, in three different spiral patterns, are painted a pale green, the railing, a dark brown.*

7 *The furnishings of the Charles II bedroom predate those of the rest of the house by 100 years. The exquisite crewel-work canopy, draperies and bedspread is a rarity, and the only set in a private collection. Delicate blues, greens, and rose are worked on a beige linen ground. Woodwork in the room is painted a pale green. Small side chair, circa 1660, is upholstered in "turkey-work," an English gentle woman's adaption of Turkish patterns, worked in wool.*

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Baronial living in a converted tobacco warehouse

Old Town in Alexandria, Virginia, encompasses some of the most magnificent surviving examples of Georgian and Federal architecture in the U.S., and in considerable variety. One of the curiosities, probably the product of an imaginative master carpenter is the warehouse shown on these pages, a three-story brick structure, about 150 years old.

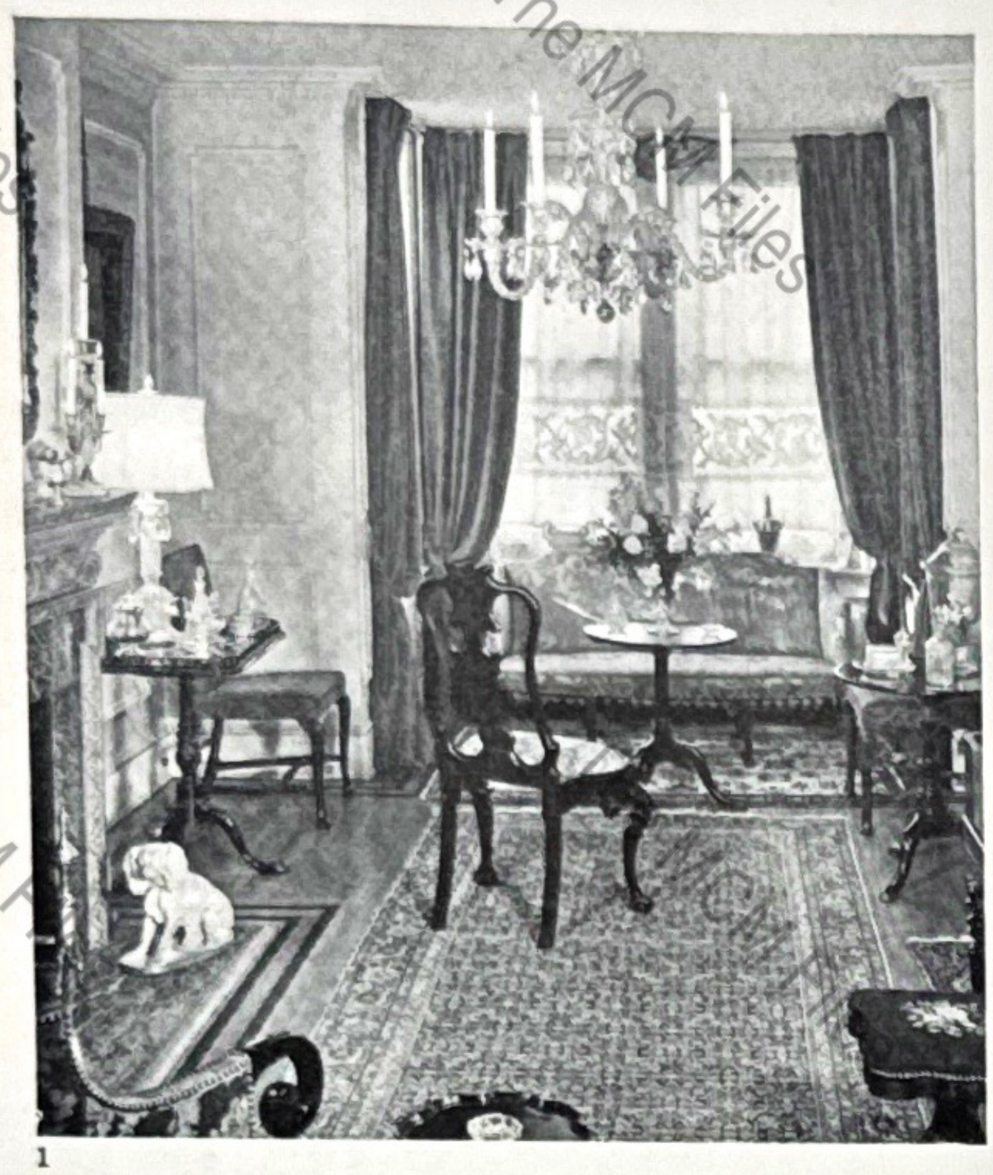
When Louis Robert, painter, sculptor and furniture collector, purchased it in 1963, he converted the first floor to his custom-framing shop, and the upper floors to living quarters.

The most notable aspect of his renovation is his respect for the magnificent proportions of the space. He cleared out all the warehouse paraphernalia—a freight elevator, storage bins and the like, to make one great living space, 68 feet long by 25 feet wide with 25 foot ceilings at the highest point. He removed every two beams which had been set 18 inches apart, so the high peaked ceiling would be visible, installed a skylight and exhaust fan in the roof. He attached indirect lighting fixtures on the joists since he didn't want any lamps to destroy the illusion of age. Walls were white-washed and floors scraped down to the original red pine planks, waxed and left bare.

His furniture, mostly rare pieces from the back country of Maryland, Pennsylvania and Virginia, is sufficiently massive to match the splendid scale of the loft. He has pushed most of it against the wall to preserve the openness of the space. His finest piece is the nine-foot Moravian trestle table, made of white cherry and walnut.

To provide some kind of separation for the kitchen, he took hand-turned banisters from a mansion, and built an open-work enclosure. (See photo, right, at the rear of the room).

Other elements which keep the space from becoming barnlike are the many silhouettes against the white-washed walls: the Windsor and ladderback chairs, the arched windows, the ceiling beams.—*P.D.*



1

H. Curley Boswell's Victorian town house on Capitol Hill

H. Curley Boswell is a Southern gentleman who grew up in Capitol Hill in the house where he now lives. He probably knows more of the ghosts and gossip of the area than any other person alive. He is without professional architectural training of any sort and began his career of restoration first as a hobby collecting Americana, then as a business redoing Georgetown houses in the thirties.

Today he will undertake demolition, renovation, restoration, furnishing and decorating down to a final haggle with dealers over a piece of garden statuary. He estimates he has completed two dozen houses on Capitol Hill alone. But none is finer than his own house, a four-story Victorian period piece set amidst magnolia, holly, and boxwood gardens on D Street.

The house was built as a frame house in the 1820's, and the brick front added by his grandfather in 1880. On the ground floor is the kitchen and dining room (2); on the second floor, a front parlor (1) and back parlor (3) and bedrooms above. He has made no structural changes in the house, but has decorated, embellished and fussed over every detail of decor. He and his brother painstakingly painted deep red and yellow cabbage roses into the wall paper in the back parlor (3), to emulate the early German wallpaper which had been there; they stitched together the Italian lace found at an auction, and the red silk damask for the curtains for the front parlor (1). They collected the rare portraits, the Orientals, the Waterford crystal, cut velvets and satin damasks. The result is a marvelously ornate, plush and patterned visit to 1894.—*P. D.*

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The MCM Files

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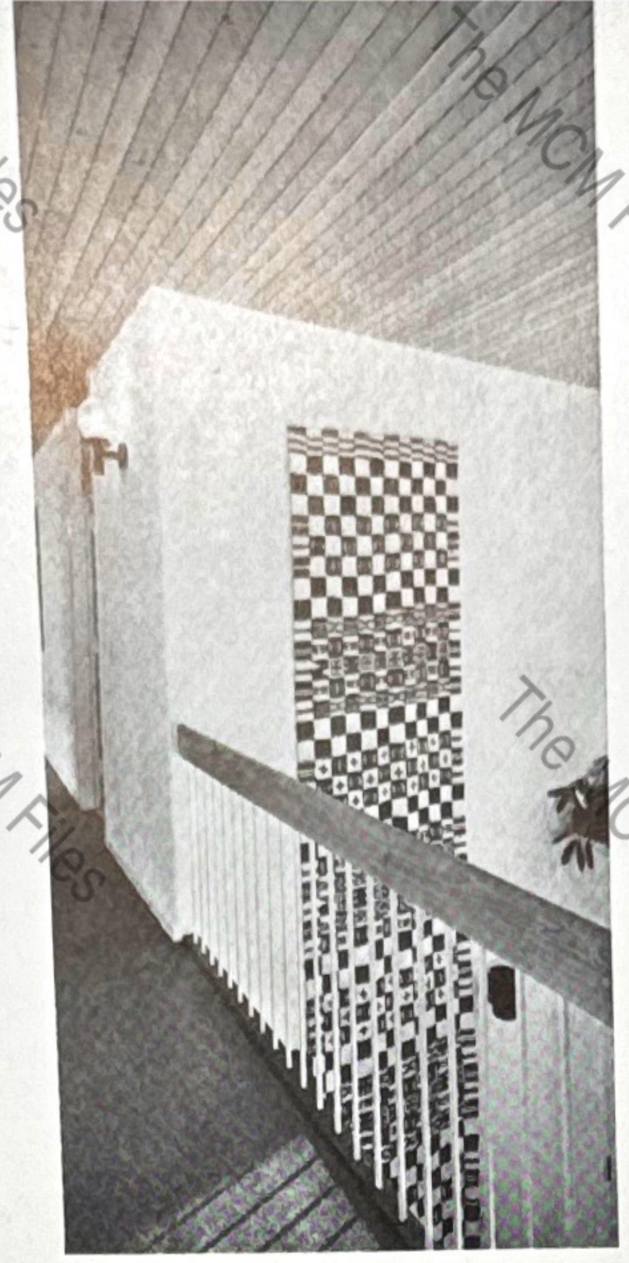


2

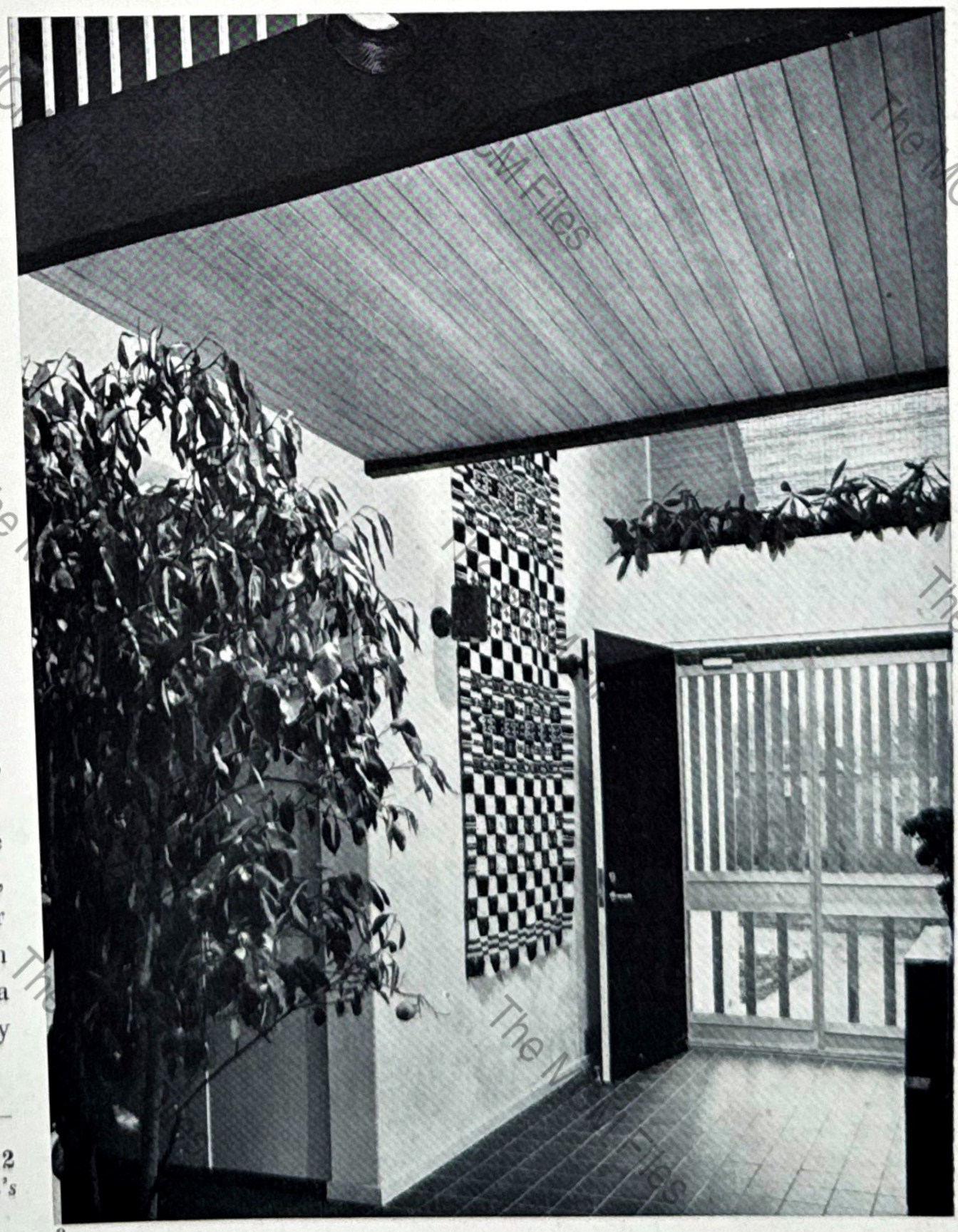
An architect's house for his family of six

When an architect designs his own house, it should be as near perfection as a house can be. Such is the case with the Winthrop Faulkner house, a beautiful livable balance between formality and casualness.

The success of the house is predicated primarily upon a superb floor plan; secondly, on sensitive details of design and decoration and thirdly, the unerring appropriateness of the furnishings.

The plan is a masterpiece for the Faulkners, who desire a certain formality to their lives yet have four young children: the living room is a cul-de-sac rather than a corridor leading to other rooms; the stairway is at the far end of the main hallway which causes major traffic from bedrooms to kitchen to by-pass the living room and front entrance hall. The master bedroom and sitting room are separated from the children's area by a bridge, and no bedroom abuts another, but is separated by a hallway, stairwell, etc. The kitchen is large and includes a dining table which has a sunny pleasant view. Thus the dining room is reserved for formal occasions.

One of the most delightful aspects of the house is the unexpected changes, sometimes in volume, sometimes in patterns, sometimes in textures. For example, the two-story entrance foyer leads through a doorway down two steps to a living room with a ten-foot ceiling height. The doorway is purposely narrow to withhold the view (photo left).



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Photos: **1** *Entrance foyer looking into the living room* **2** *Bridge of upper hallway, looking toward the children's wing* **3** *Entrance foyer looking toward the door.*

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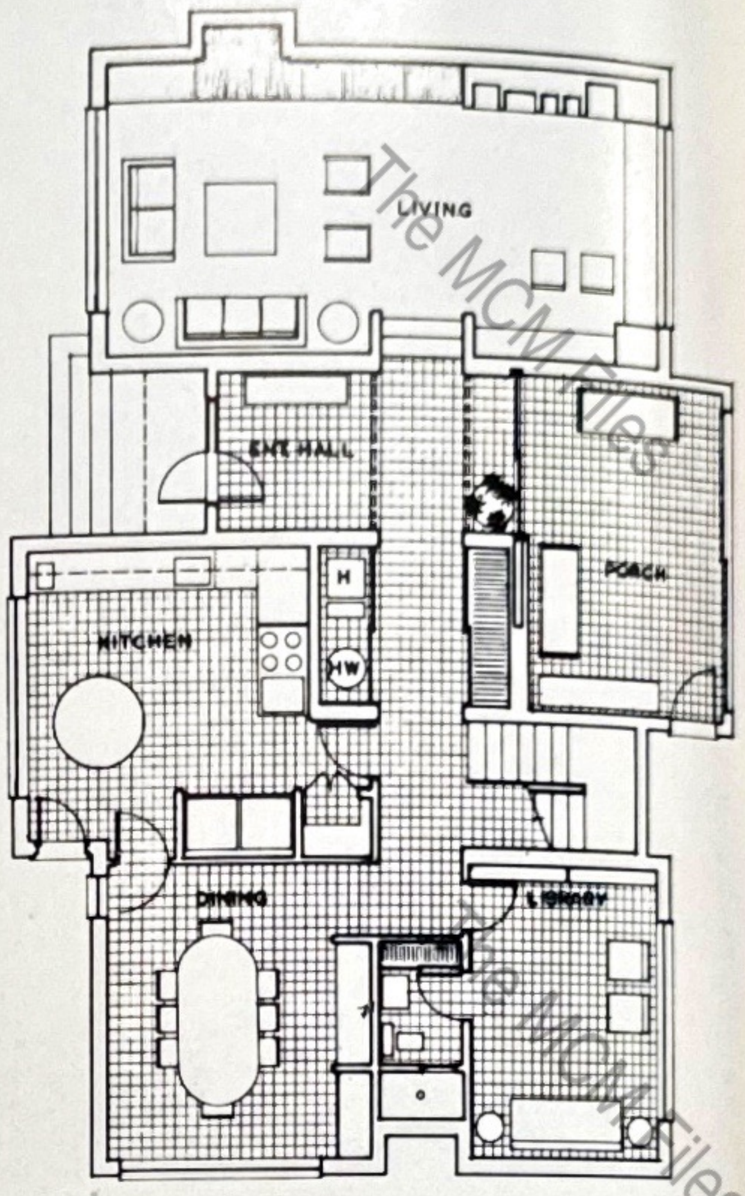


FIRST FLOOR PLAN

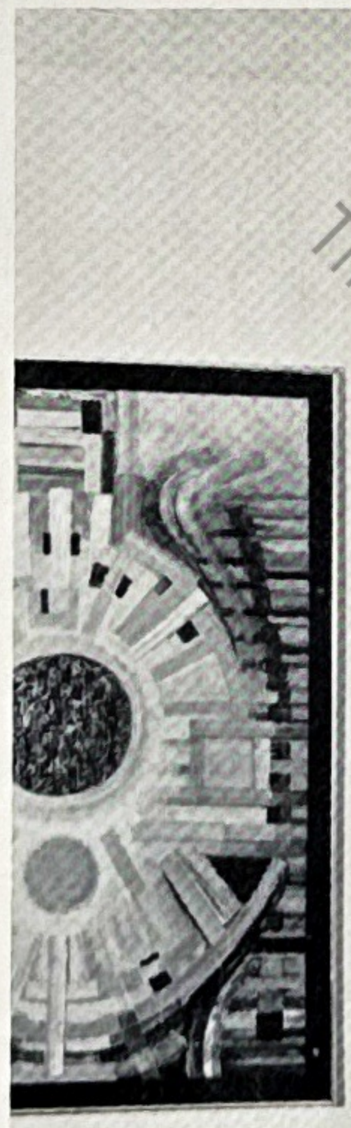
Only once in the room can the viewer see the off-center fireplace far to one side of the entrance; the recessed shelves for *objets d'art* on the other, the seating groups at each end of the room.

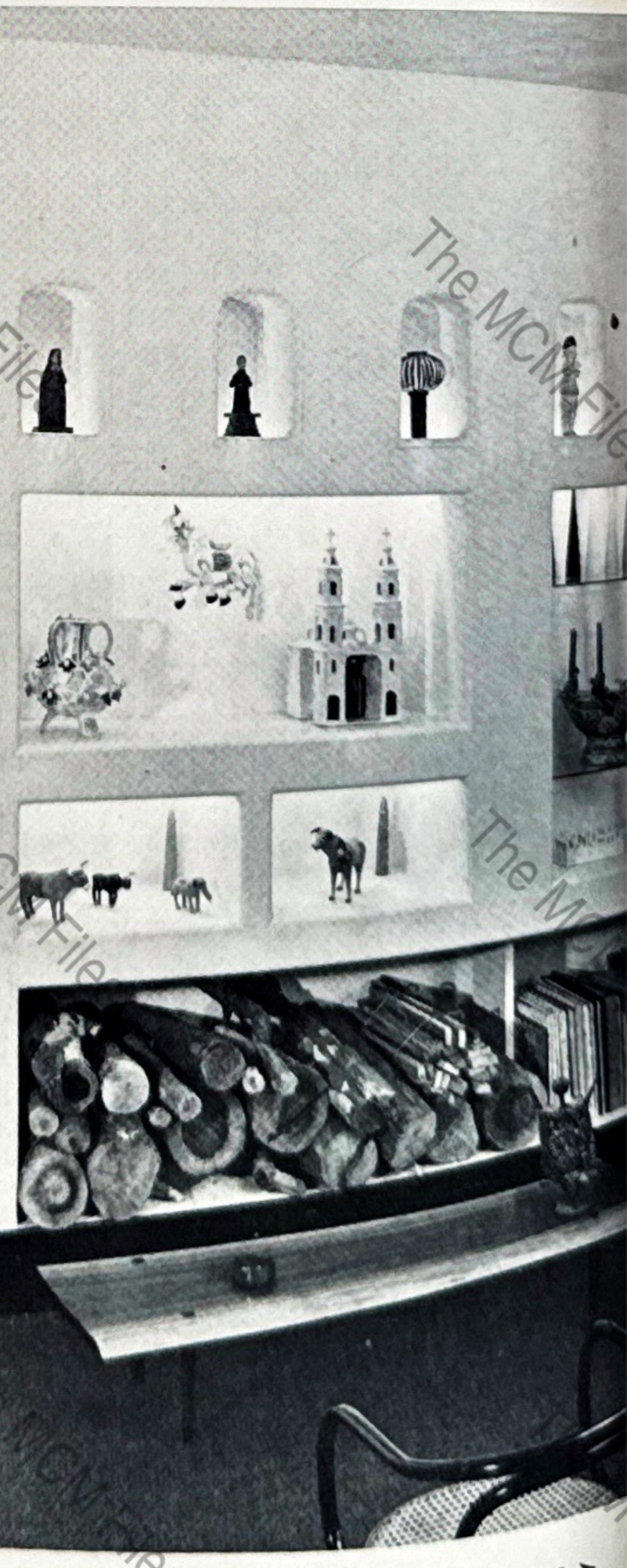
In selecting furnishings, the intent of both Faulkners was to let the architecture and surface materials provide warmth, then to add other textures, and keep colors muted. Interior walls in major areas are white stucco; ceilings in halls and veranda are custom-milled vertical grain Douglas fir. Red square quarry tiles in the hallway contrast with the undyed charcoal wool carpet in the living room. The 16-foot long fireplace apron is a smooth black slate.

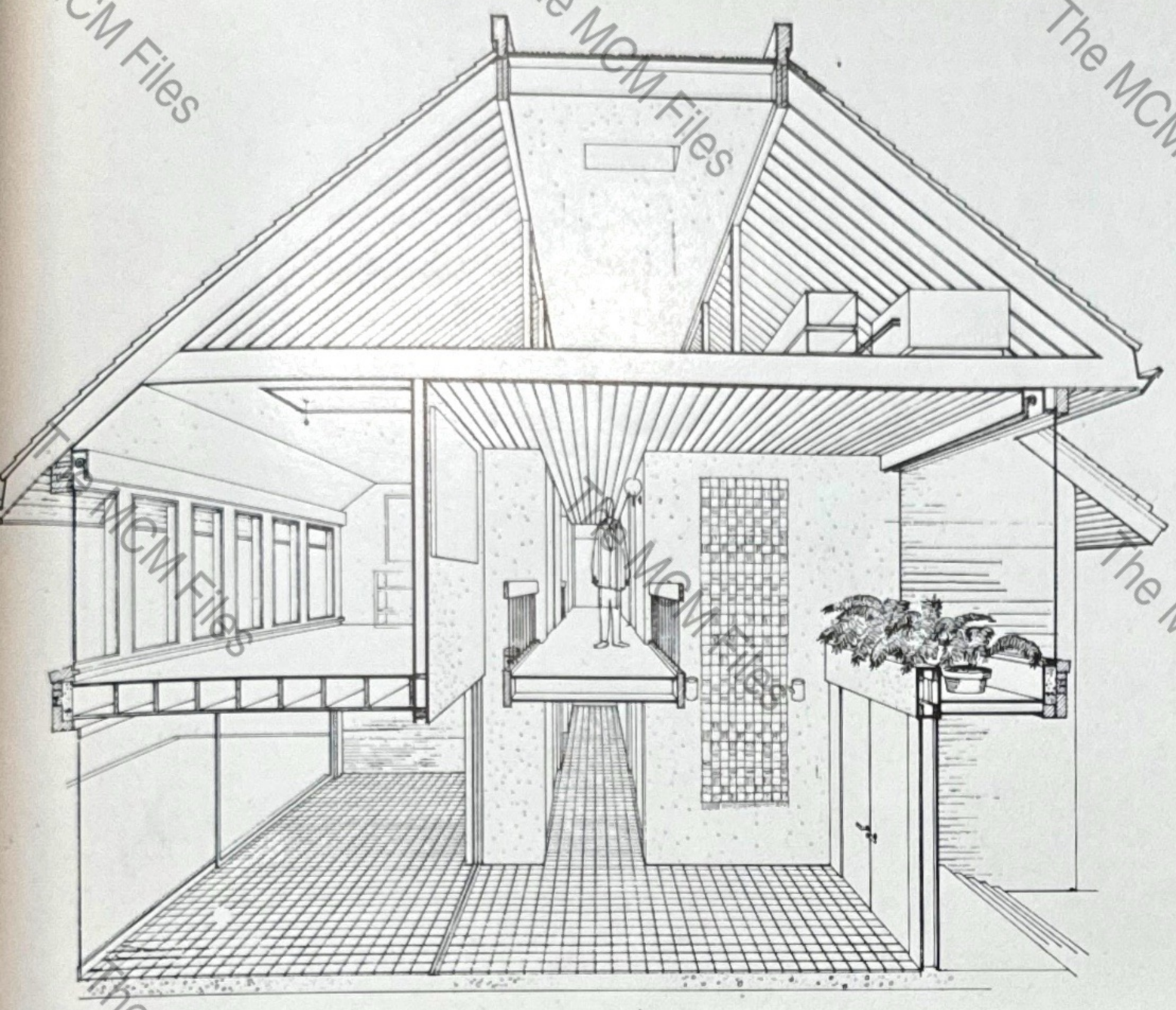
Selection and placement of paintings has been judicious: a magnificent orange and black oil by Lowell Nesbitt hangs on the living room wall. When viewed from the entrance hall, it is framed by the white stucco entrance. The geometric black, white and orange wool tapestry from Mali in the entrance foyer is a master's stroke: it hangs down two stories, emphasizing the verticality of the space, which contrasts with the lowered height of the living room.

Combinations of furniture are often unorthodox: the Hepplewhite dining table of mahogany which once belonged to one of George Washington's generals is coupled with cane-back bentwood Prague dining chairs; a Sheraton cherry canopy bed sits alongside a wall of built-in storage cabinets with cast aluminum hardware; a big black commercial cooking range sits alongside an elegant marble-topped Saarinan table in the kitchen.

The keynote of the house is restraint. Nothing has been used as a gimmick; nothing strains for effect—often a terrible temptation among architects, who want their own house to be a special and personal statement.—*PD.*





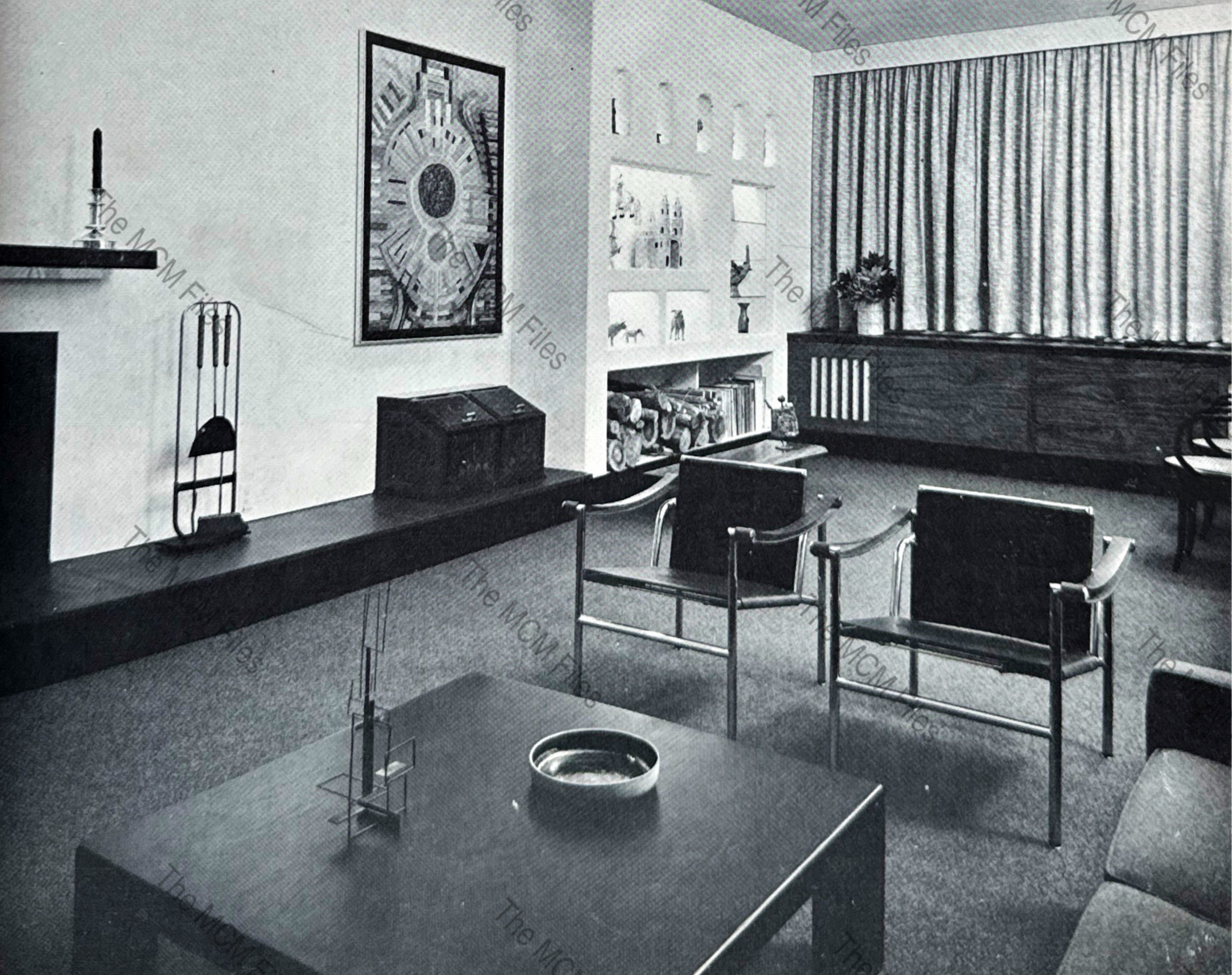


4 Detail, recessed niches illuminated with 15-watt incandescent bulbs. Glass shelves are removable for large sculpture.

5 *Living room, designed so that it would comfortably accommodate three people as well as a large group. Dark-stained oak coffee table and walnut stereo cabinet were designed by the architect. The woodbox on the slate fireplace apron is Early American with painted designs on wood. Carpet is undyed wool; Corbu chairs have brown leather seats, draperies are a soft gray linen. Sofa is upholstered in red wool.*

SOURCES:

Chairs: Stendig, Inc.
Carpet: Roxbury
Draperies: Henry Calvin
Sofa: Paul McCobb
Cabinet work: Quality Woodwork Co.
Fireplace tools: Howard Miller



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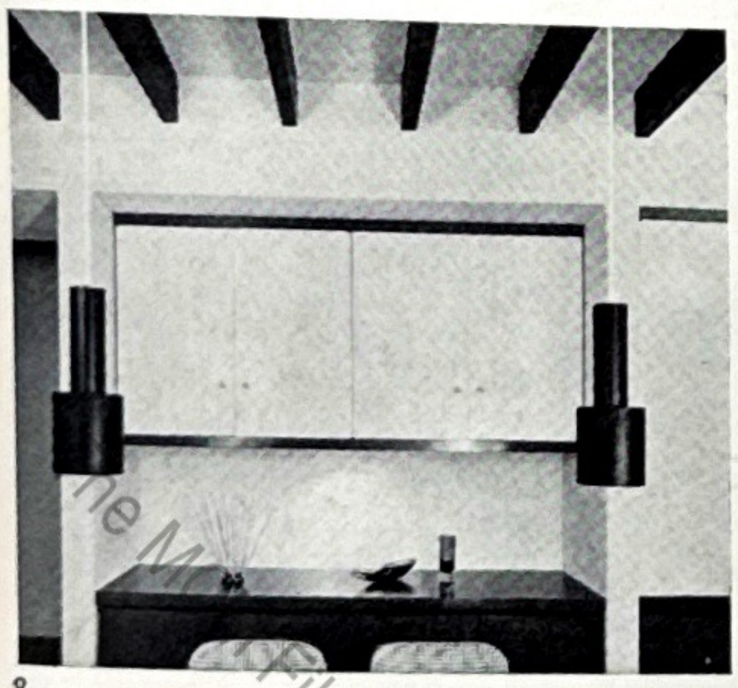

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6 *Dining room. Table is a Hepplewhite; chairs, Prague bentwood with cane backs. At night, the spire of the National Cathedral is visible. Polish tapestry is rust, brown, mustard wool. Walls are white stucco, beams, painted a dark brown.*

SOURCES:

Dining chairs: Stendig
Lighting Fixtures: Alvar Aalto through Architectural Lighting
Tapestry: Cepelia

7 *The kitchen is a masterpiece for a serious cook. Shelves are open and shallow; the stove, a commercial restaurant model. Gray Naugahyde cushions sit on the Bertoia chairs. Table top is gray and white marble. All light is in the ceiling and four fixtures are each capable of wattage up to 200. A second sink with a goose-neck spigot is in the corner. Flooring is red quarry tile.*

SOURCES:

Table, chairs: Knoll
Stove: Vulcan
Flooring: Summitville Tiles, Inc.

8 *Detail of dining room cabinet and sideboard, designed by the architect. Base cabinet has black Formica top and mahogany front. Shallow upper cabinets have recessed incandescent lights in the base.*

9 *Upstairs bathroom has dark brown ceramic tiles set off-center and shower curtain of black with white polka dots.*

The MCM Files

WINTHROP FAULKNER RESIDENCE

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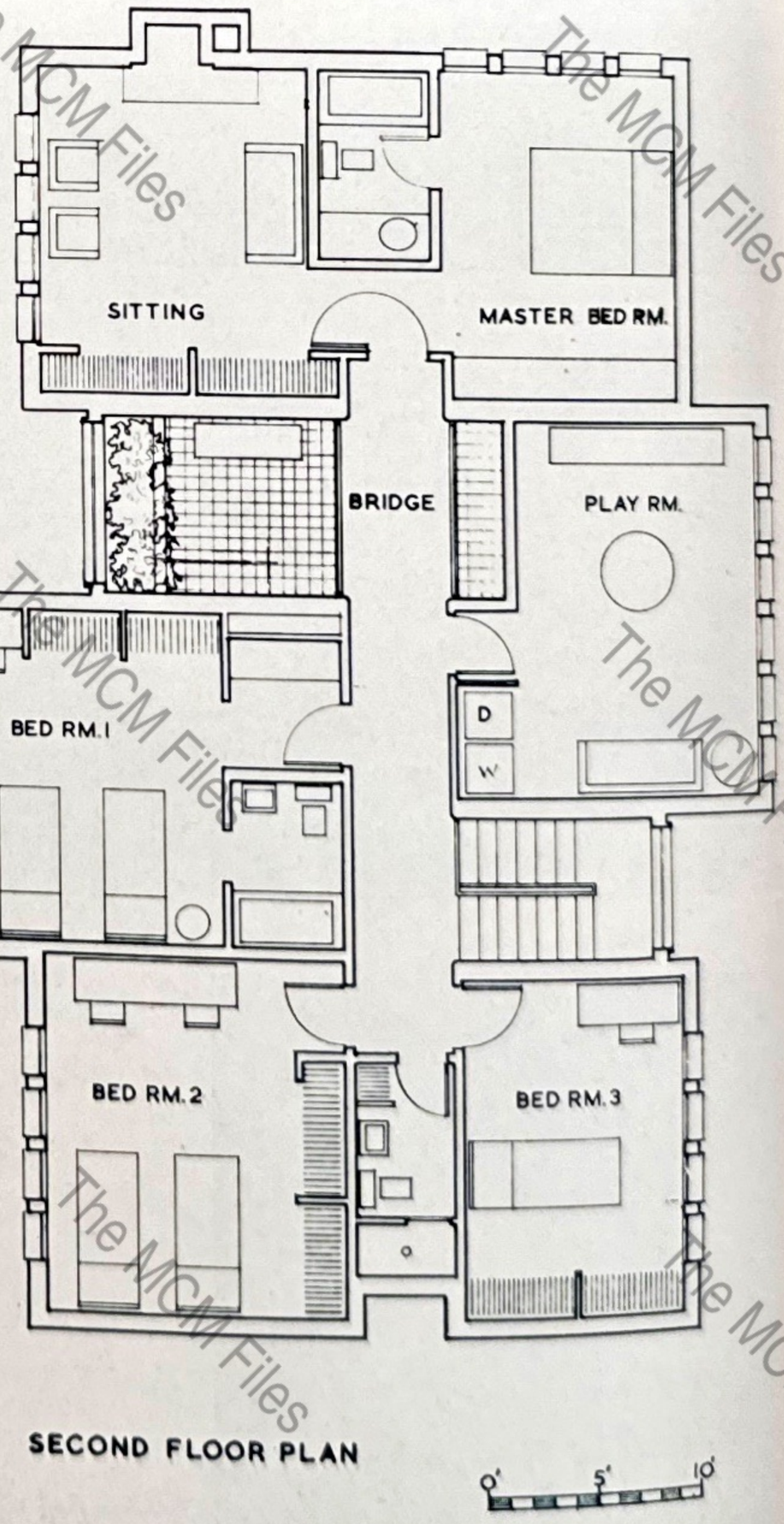


SECOND FLOOR PLAN

0' 5' 10'

10 *Master bedroom, looking toward the sitting room. Sheraton bed has a canopy of bright red and green printed linen, a red corduroy bedspread. Carpet is dark green wool.*

11 *Playroom has vinyl floor in a walnut color, and laundry units in the far corner. Far wall is painted a bright blue, the lighting fixture is an Akari lantern. Wooden bars protect children from falling against the glass.*

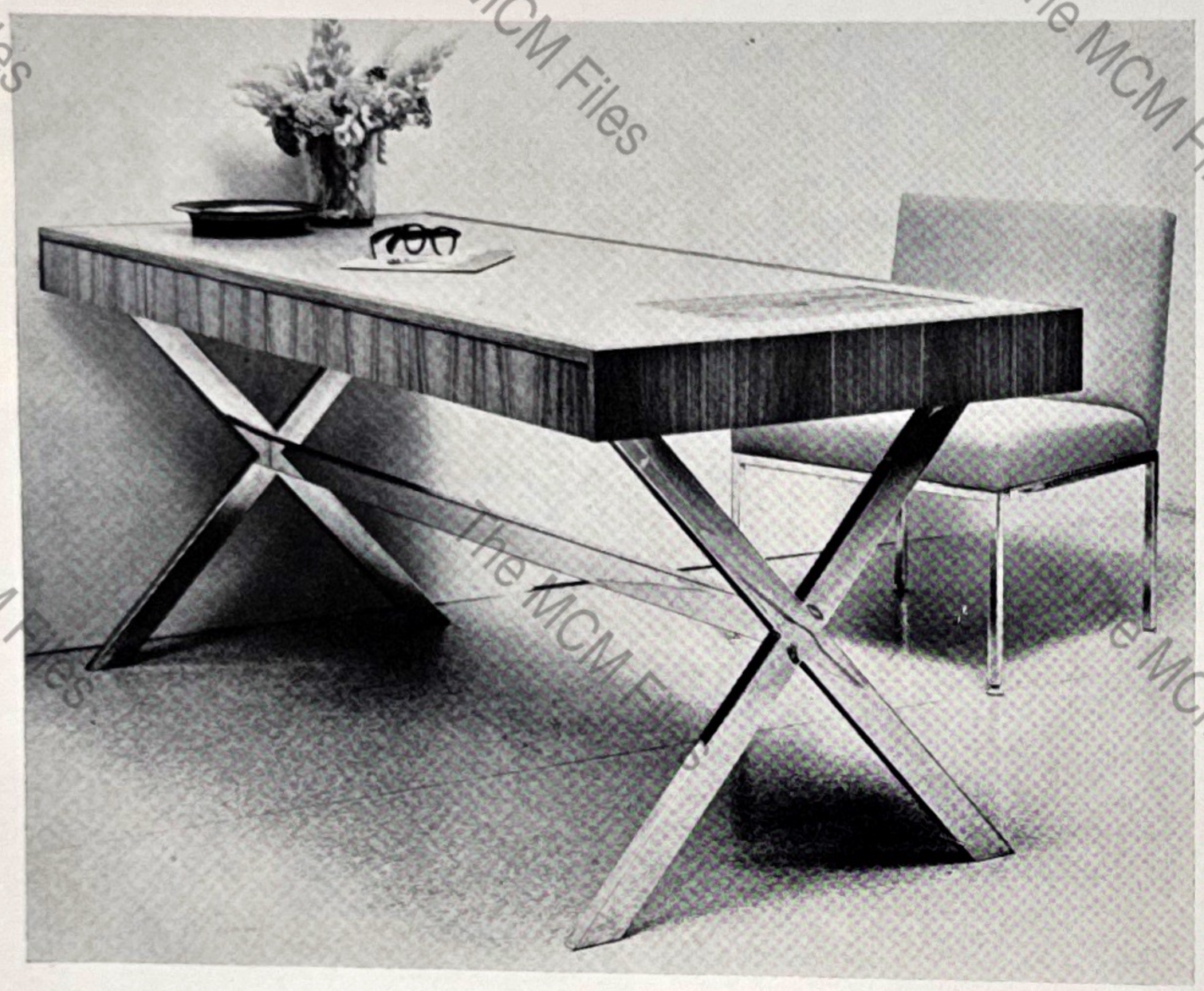
12 *Boys' room has teak bunk beds, a vinyl walnut color floor. Window shades are brown and white striped plastic; bedspreads are brown and black striped wool. Chairs are covered in Alphabet 688, an Alexander Girard fabric with black on natural linen.*

SOURCES:

Bed canopy: Jack Lenor Larsen
Bedroom carpet: Magee
Flooring: Armstrong Cork
Bunk beds: Design Research
Bunk bedspreads: Knoll
Chair fabric: Herman Miller

NEW OFFICE FURNITURE

Office furnishings of general design are giving way to specific designs for the specialized job. This functional furniture, comes in many guises ranging from avant-garde to traditional. Here are some of the season's samplings.



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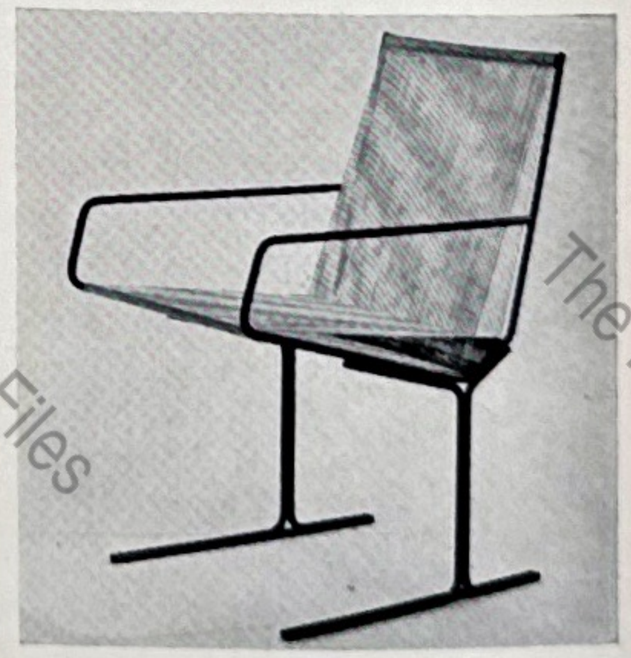
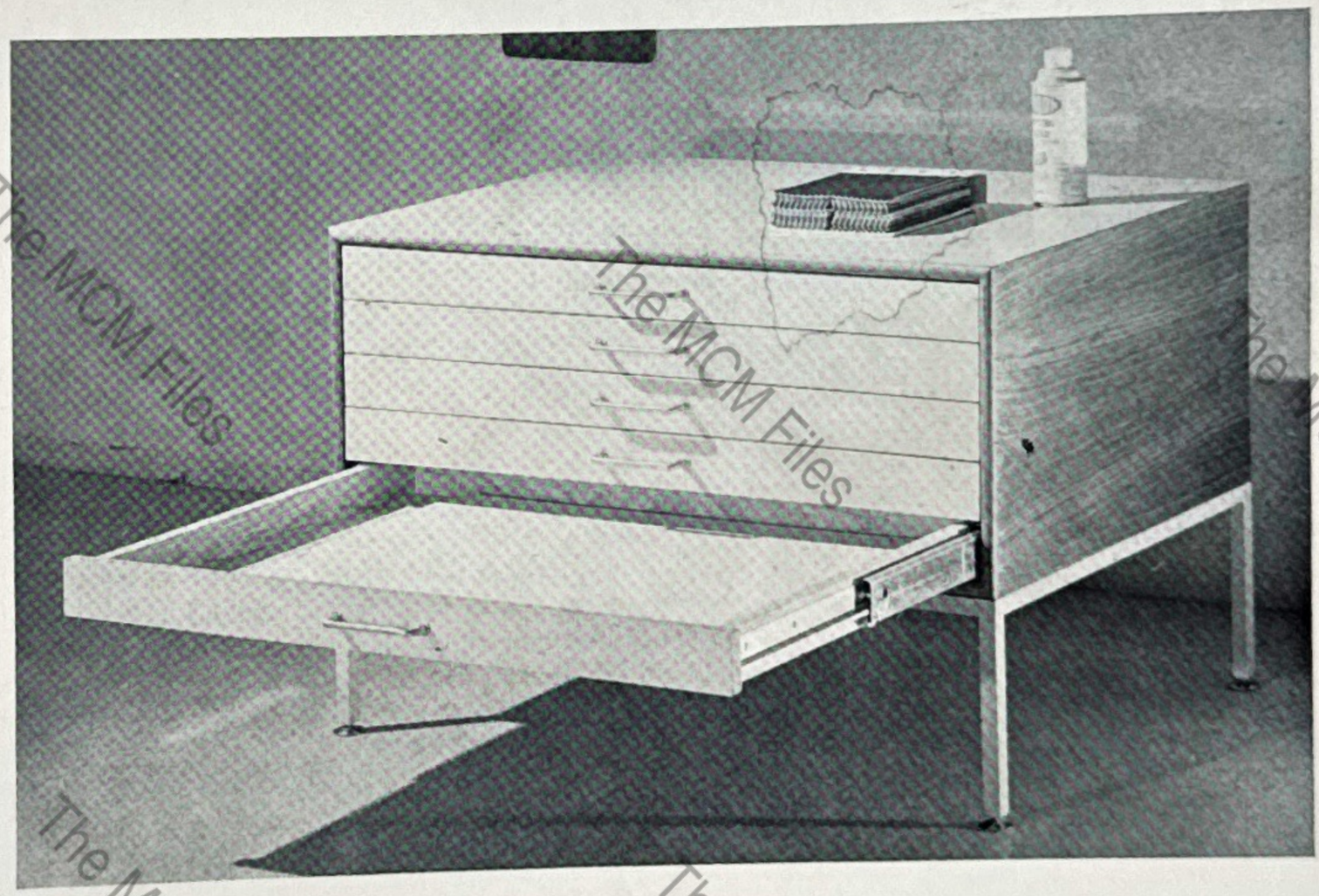


(7) INTERNATIONAL CONTRACT FURNISHINGS, INC., *145 East 57th Street, New York*, has imported from Denmark a massive and comfortable sofa designed by Illum Wikkelso. Sofa measures 90″ long and has a smaller two-seater version to match. Soft leather (or fabric) cushions of down rest within an upholstered frame. Legs are teak, rosewood, or oak.

7

(1, 2, 3, 4, 5, 6) JANET ROSENBLUM, INC., *315 East 62nd Street, New York*, a showroom known for well made, clean-lined office and contract furniture, has added a diverse collection of new items both staff designed and designed by Carter Winter. Also new this season is a small group of seating and tables by Allan Gould. From the Rosenblum office comes an uncluttered executive desk **(1)** of walnut. Plastic top is set on an X frame of 1″ by 2″ stainless steel tube in a satin or polished finish. A practical touch is the letter tray with a flush lift-up lid all recessed in the walnut desk top. Conference table **(2)**, a Gould design, has a 48-inch round solid walnut slab set on a quadrangular pedestal of ¾″ or ⅜″ stainless steel bars. Two small side chairs of unusual profile, also designed by Gould, combine heavy leather with metal, or string with metal. The first **(3)** has saddle stitched black or brown leather slings attached to thin bands of satin or chrome-finish steel. String chair **(4)**, reminiscent of the Gould classic (1953), has black or white cotton cord tautly woven and drawn over a frame either of stainless steel or of steel rod zinc-coated and lacquered in a choice of colors. Also available without arms.

"Designer" group offers the artist, designer, and architect a custom line of furniture with a choice of sizes, colors, base materials, and laminated tops. Designed by Carter Winter, the pieces shown include a plan-file cabinet **(5)** of walnut with gray plastic laminate top. Drawers on full suspension slides are lacquered soft gray to match. Base of ⅞″ square tube may be lacquered to match, or may be ordered in a satin or polished chrome, or satin or polished stainless steel. Drafting table **(6)** on matching base has black-edged gray plastic laminate top with a three-level adjustment up to 30°. Case is walnut with molded front edge.



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(*1*) SCANDIX DESIGNS, INC., *979 Third Avenue, New York,* has imported a lounge chair with molded and upholstered foam seat and back cantilevered from a satin or mirror steel frame.

(**2**) NORTRADE LIMITED, *3645 Bathurst Street, Toronto, Canada,* has set designer Robin Bush's "Steel-shell" chair on a choice of swivel, swivel-tilt, or stationary bases of chrome steel. Hinge mechanism connecting seat and back shell of poly-foam over stamped steel allows back to flex with body movements. Seat and back cushioning are readily removable for quick reupholstering. It also comes without arms.

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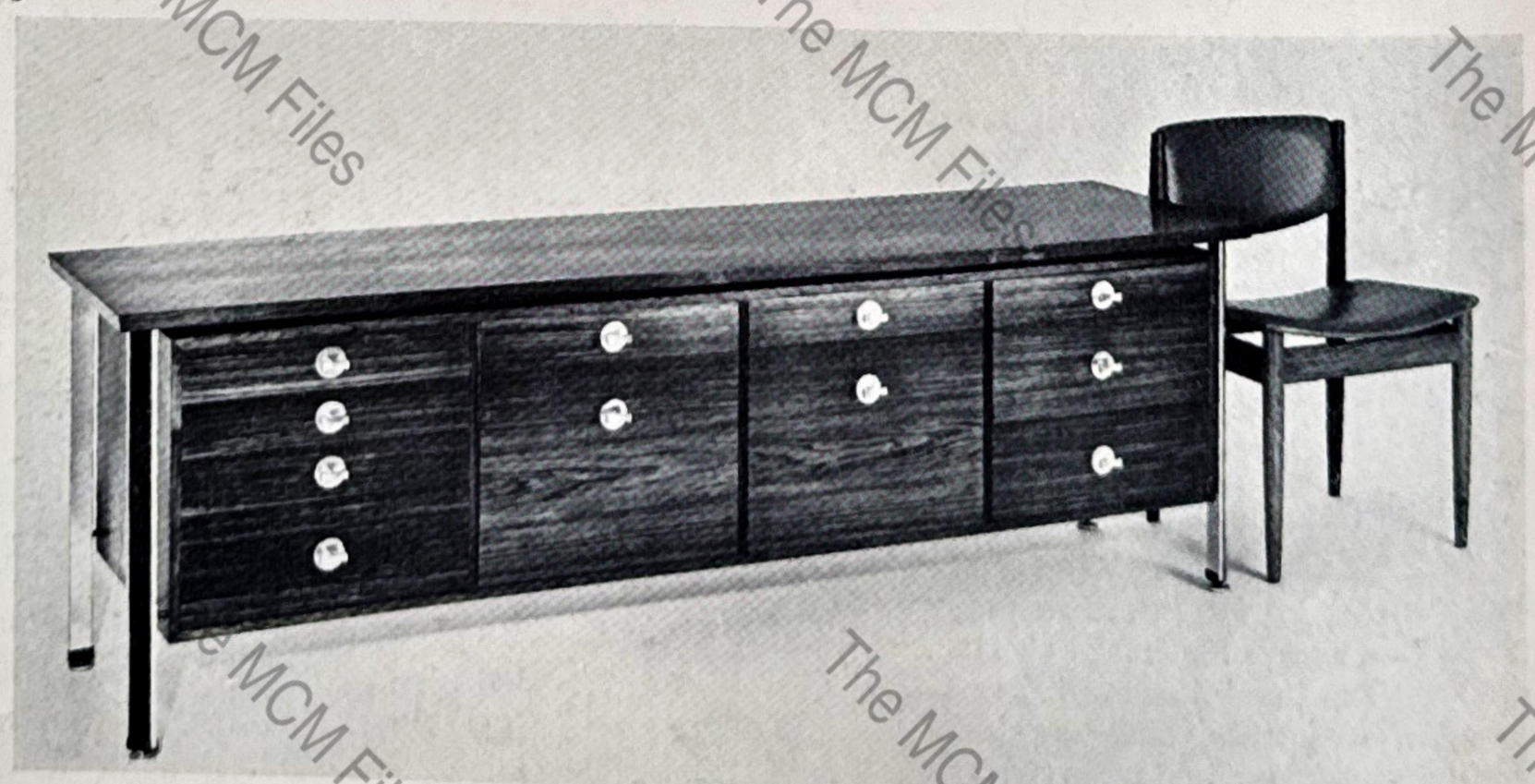

(**3**) JOHN STUART, INC., *205 East 58th Street, New York,* has added an eleven-drawer rosewood cabinet measuring 77 inches long. Center drawers are fitted with Pendaflex files. Legs are rosewood sheathed in mirror finish chrome.

4

(4) ROBERT JOHN COMPANY, *821 North Second Street, Philadelphia,* has included the oiled walnut open-frame arm chair in its latest group "Pennwood." Upholstered back rest comes with either a square (shown) or oval shape both fully upholstered in a choice of fabric, leather, or vinyl.

5

(5) IMPERIAL DESK, INC., *Evansville, Indiana,* has tufted the upholstery of its latest side arm chair with an open frame of walnut. Chair is also available with plain seat and cushion in a choice of top grain leather, vinyl, or a plain or textured fabric. Catalog is available upon request.

(6) DUX, INC., *1633 Adrian Burlingame, California,* has created a lounge chair of comfort featuring a wide turned-over arm which fits like a collar over top of bent polished-chrome frame. Molded seat and back shell is padded with foam rubber and upholstered. Upholstered foam seat cushion is separate.

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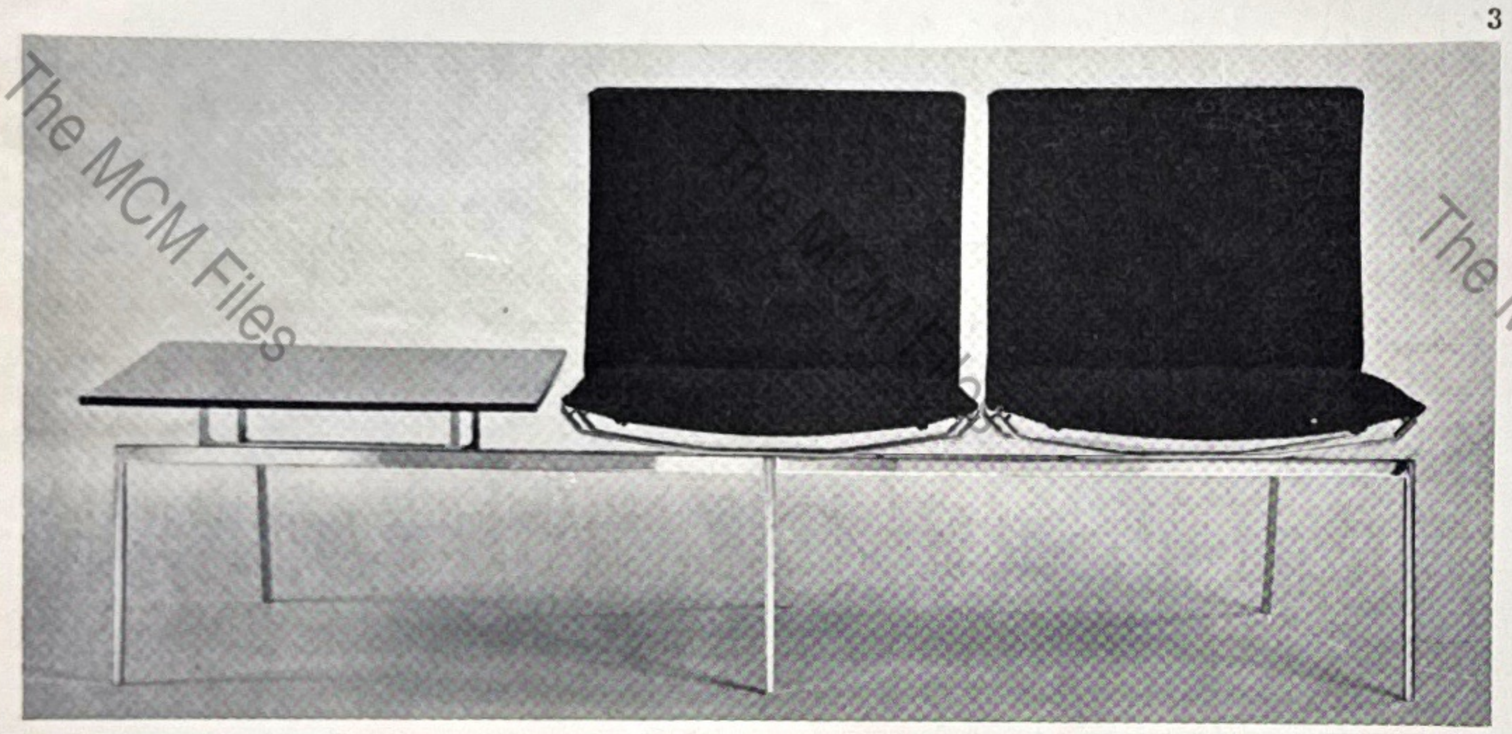

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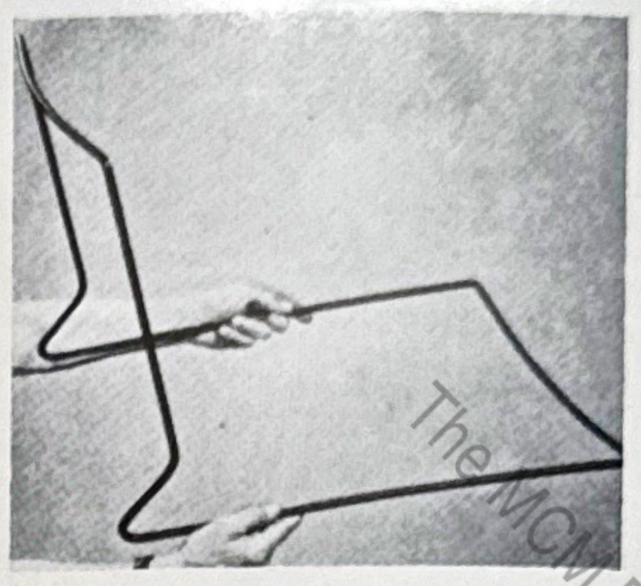

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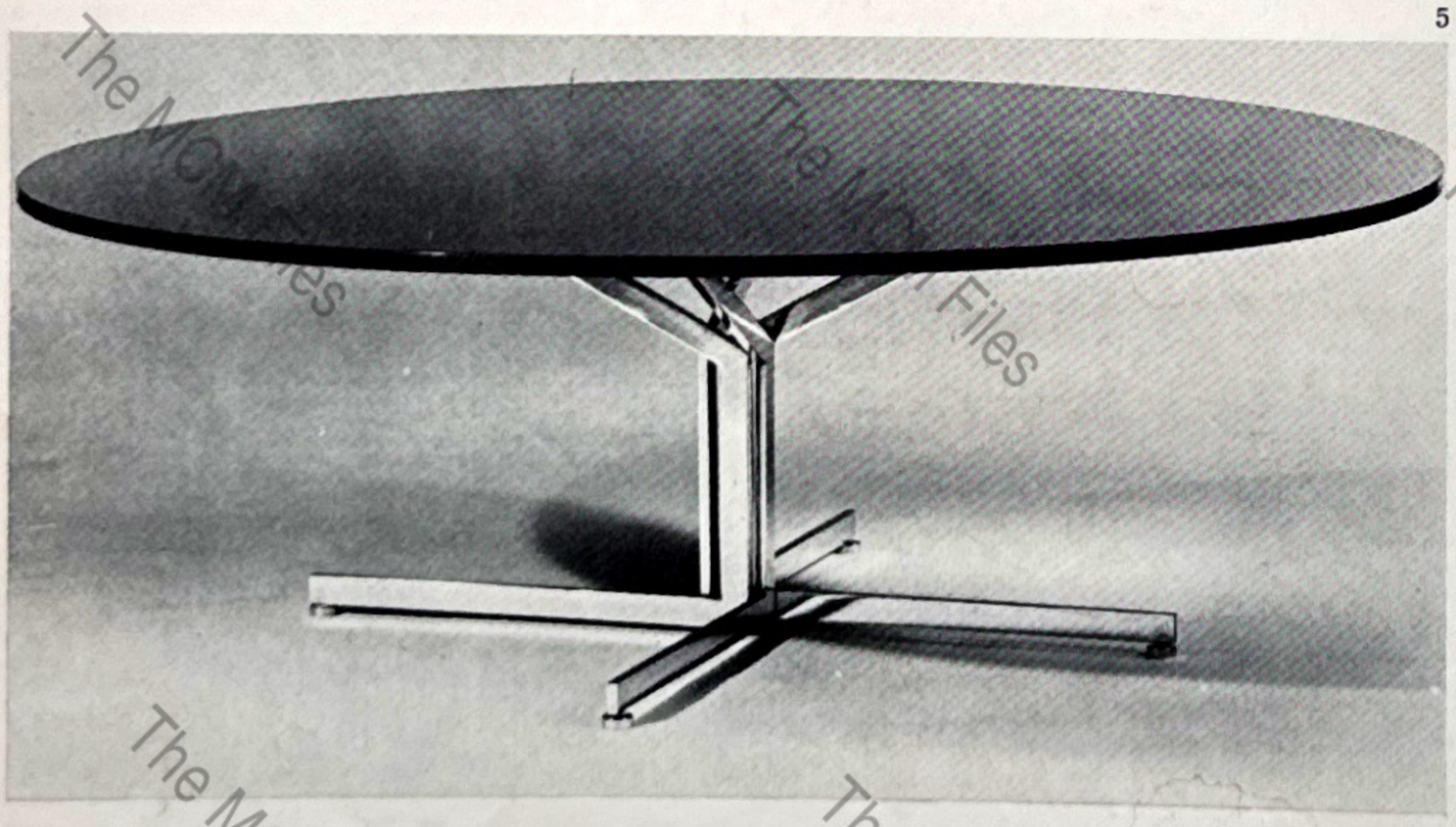

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(1, 2, 3, 4, 5) CRANBROOK, INC., *515 Madison Avenue, New York,* has been named the U. S. distributor of Canada's Walter Nugent contract seating with complementary tables. Nugent seating is designed for quick assembly, easy maintenance, and instant re-upholstering. It is remarkably comfortable. Single seat and back unit is formed over a continuous metal rod **(4)** which in turn is slip-covered with a zipped-on padded quilted vinyl or fabric. Attachment to chair frame is made at base of seat unit, and may be set into either an open walnut frame **(1)** or a chrome-plated steel frame **(2)**. The latter may be used singly or in tandem **(3)**. Because of the single base attachment, the back remains free and flexes with body movements. Companion tables have tailored tops of Arborite, a laminated "sandwich" of plastic with black-colored composition. Tops are either white or matte black. These may be round or square and can be set in corner or adjacent to seats in tandem. Single tables with an intricate architectural chrome-steel base **(5)** have round or rectangular tops of ¾-inch oiled walnut.

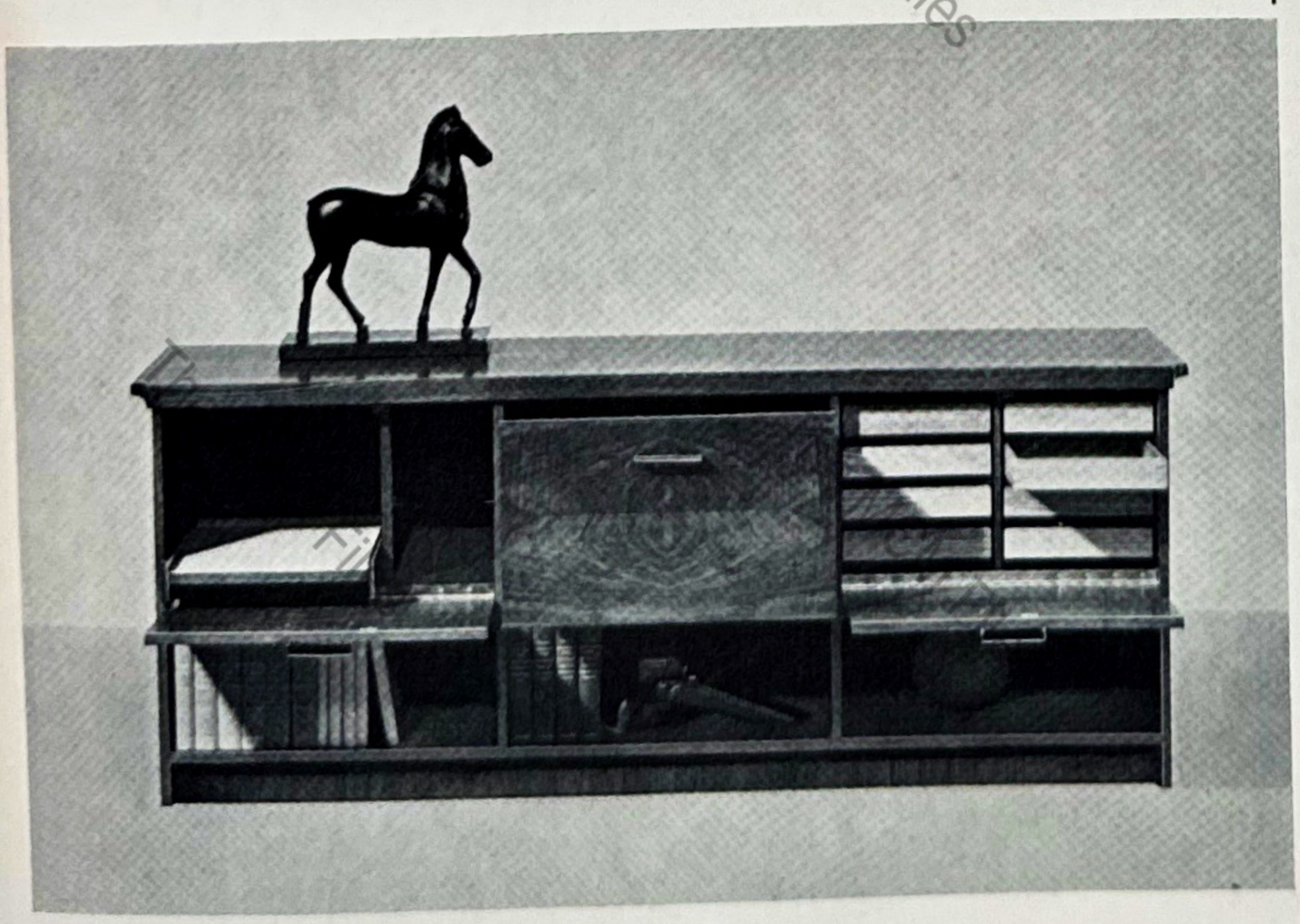
8

(8) STOW & DAVIS FURNITURE COMPANY, *25 Summer Avenue, N.W., Grand Rapids,* offers this walnut-framed arm chair, fully upholstered. Seat and back cushions are padded with foam rubber and covered in a choice of fabrics, vinyls, or leathers.

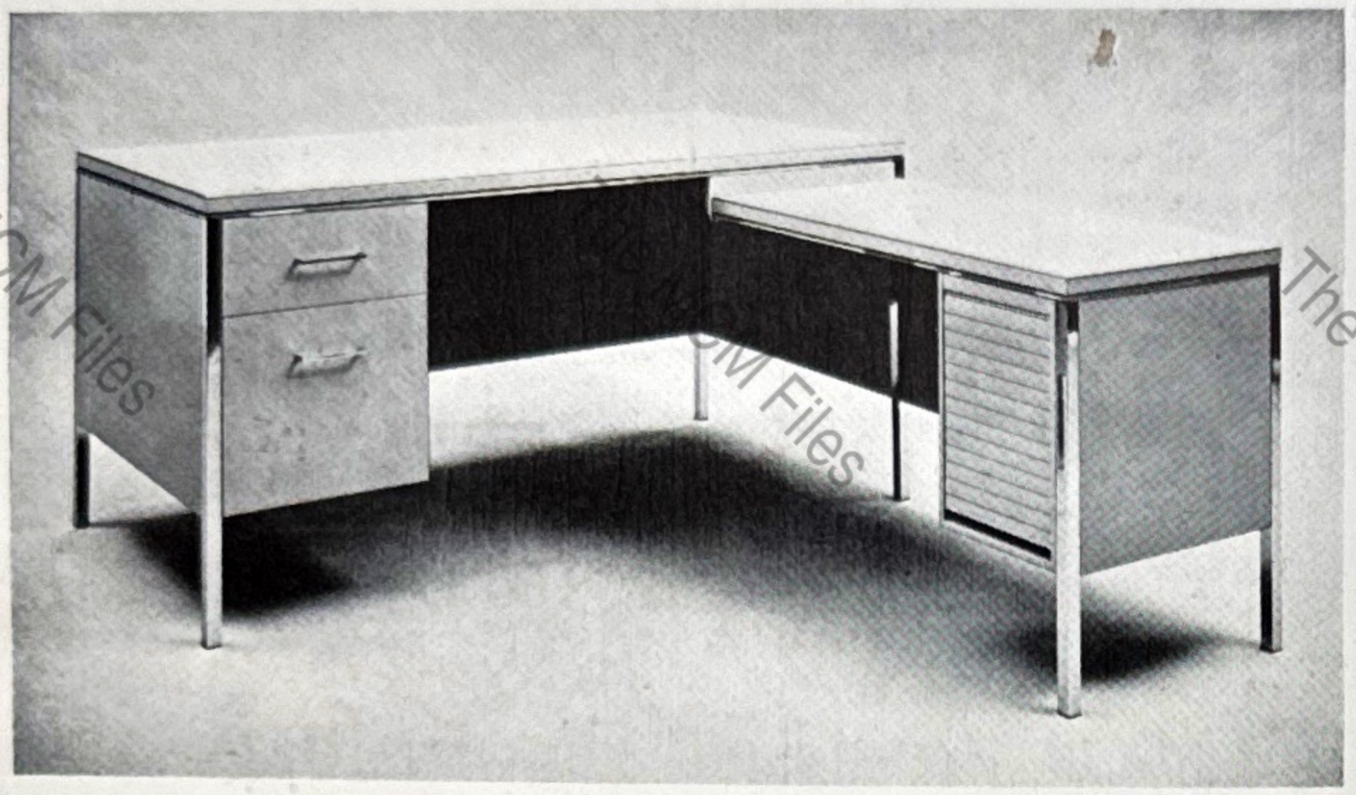
6

(6) DREXEL INDUSTRIES, INC., *Drexel, North Carolina,* has entered the executive wood office furniture field with an initial collection of both traditional (6) and contemporary designs for the complete office. Because of the highly organized manufacturing processes of combined Drexel and Heritage plants, this new division will be able to offer the interior designer medium priced groups of executive and secretarial desks, credenzas and complementary seating with refined and quality styling. To further the designers choice, the 125 selected dealers around the country will have catalog rights to regular Heritage and Drexel furniture lines. Available in New York at Desks, Inc., 71 Fifth Avenue.

7



(7) COSTA MESA FURNITURE COMPANY, *411 East Juliana, Anaheim, California,* presents designer Richard Thompson's "Wall Street" credenza (7) with companion desk. Credenza is of solid rosewood with solid walnut wing tips at outer edge of top. Pulls are polished chrome. Storage optionals include a sliding dictation machine drawer, file drawer, oak trays, shelves, and a two-cubic-foot refrigerator fitted to order into the 82-inch frame.



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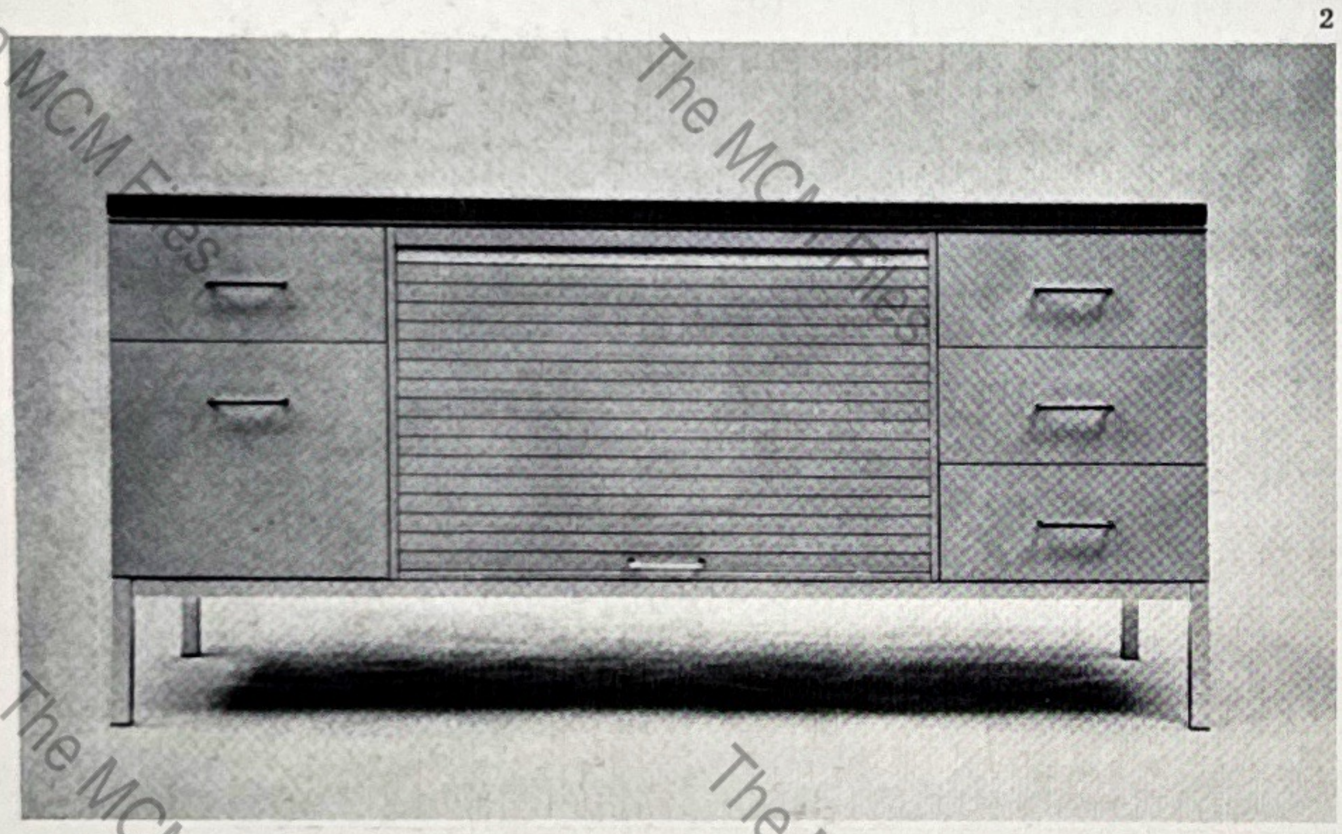
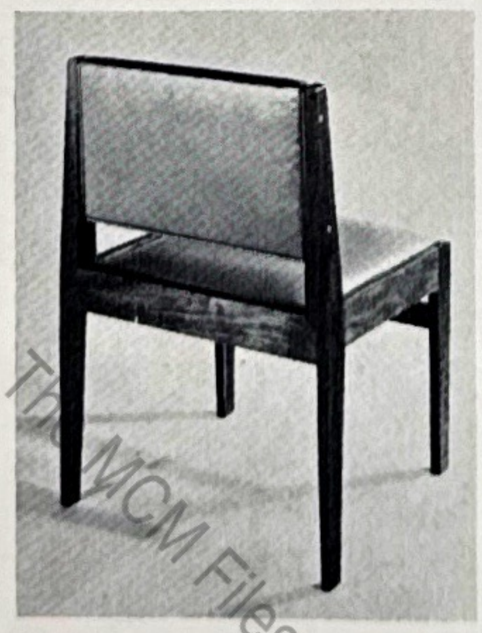


(1, 2) STEELCASE, INC., *1120 36th Street, Grand Rapids,* presents the 4200 series of flush-line metal office furniture incorporating such functional features as three interchangeable drawer arrangements for pedestals that may be placed on either the left or the right side. For secretaries, five typewriter unit assemblies are available. Tambour cabinet (**1**) has pull-out stationery rack and a drawer with a convenience rack for writing, coffee cups, etc.; an automatic reference shelf; file drawers equipped with 15 suspended file folders. Credenza (**2**) has four box drawers, one file drawer, and tambour-front cabinet. All pieces in the series are available with wood-grained laminate or plastic tops, stainless steel accent strip, chrome steel legs and hardware.

3 4



(3, 4) JOHN D. WILLIAMS COMPANY, *1185 Merchandise Mart, Chicago,* has introduced a vinyl upholstered stacking chair with solid walnut frame. A group of folding walnut tables with choice of top surfaces complement the chairs. Both are available in a number of sizes.

Rooms with a Grosfeld House view . . .

1100 of them, at the new Washington Hilton, Washington, D.C.

Designed by Ernest Wottitz, A.I.D.

Statler Hilton Studios, New York

crafted by Keller Furniture Mfg. Corp., division of

GROSFELD HOUSE INC.

315 E. 62nd St., N. Y., N. Y.

Edw. H. Ulrich, Contract Manager

1

2

(1, 2) HARVEY PROBBER, INC., *44 Probber Lane, Fall River, Mass.*, has added a modestly priced streamlined desk line "Management Series." Walnut drawers with no obstructing hardware are set flush in an ebonized frame. Desk **(1)** is one of a series of cabinets, tables, and desks—single or L-shaped. New seating features a boxy vinyl- or fabric-upholstered frame **(2)** with separate biscuit-tufted cushions. Frame rests on choice of square walnut legs or mirror polish aluminum tubes.

3

4

(3, 4) DIRECTIONAL CONTRACT FURNITURE CORPORATION, *979 Third Avenue, New York*, has included storage pieces in several sizes, with a choice of optional sections in its latest group, "Exec IV." Small cabinet **(3)** can be seen combined with a file drawer at left and two regular storage drawers at right. Larger unit **(4)** has file drawer at left, two large cabinets with doors in center and drawers at right. All assemblies are of walnut in a cordovan finish, with optional bases of polished stainless steel or chrome.

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S. M. HEXTER COMPANY

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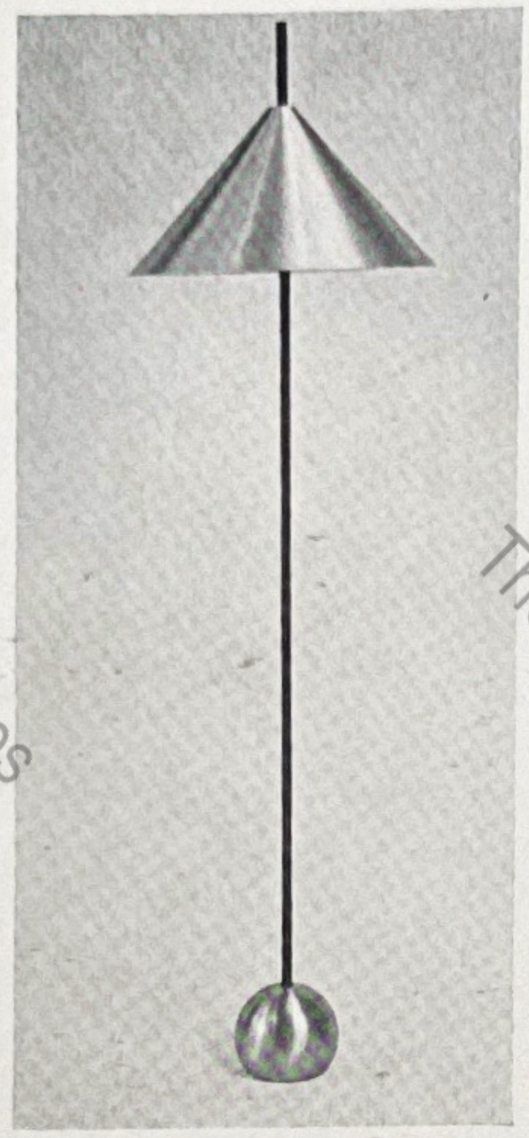
Slim-lined floor lamps

(1, 2) KOCH & LOWY, INC., *201 East 34th Street, New York*, has a new group of metal floor lamps designed by Neal Small. They come in polished or satin brass or chrome and have adjustable shades. Lamp **(1)** also comes in white, beige, charcoal, black, turquoise, blue, yellow, orange, red, or green.



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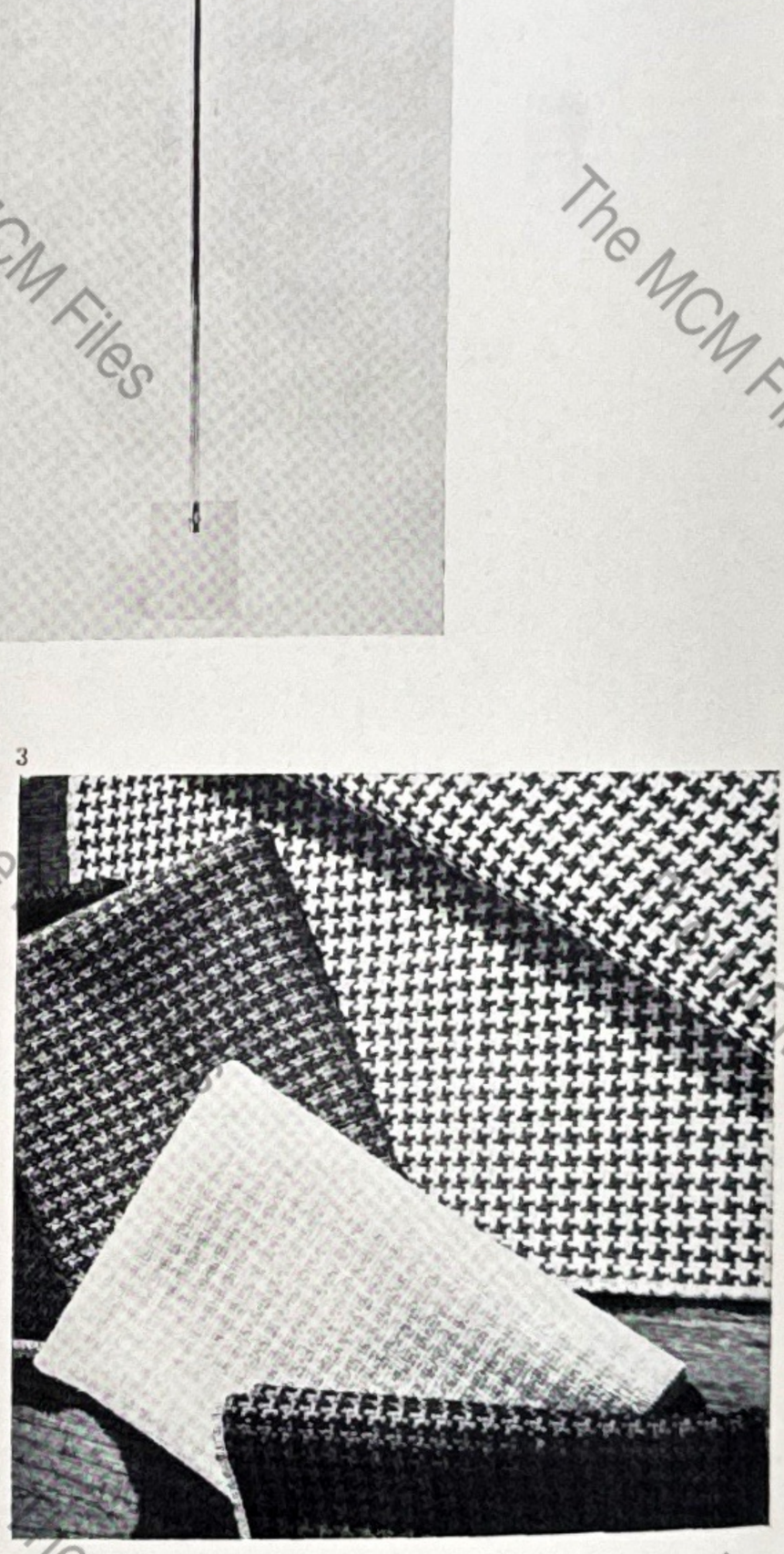
Knoll's houndstooth

(3) KNOLL ASSOCIATES, INC., *320 Park Avenue, New York*, has a new houndstooth check design in 16 color combinations—all coordinated with other Knoll solids—Called "York" the 100% wool weave is mothproofed, Scotchgarded, and acrylic backed.

3



Irish inspiration

(4, 5) F. SCHUMACHER & COMPANY, *58 West 40th Street, New York*, calls its new collection designed by Carleton Varney and Leon Hegwood of Dorothy Draper, Inc., "That Touch of Ireland"—for the designers have developed six prints and two wovens with Irish motifs and bright colors typical of the Irish countryside. Prints emphasize floral designs, such as "Killarney" **(5)** which scatters bright geraniums over lattice-work on a heavy linen. Other designs include a bright rose, small and large shamrocks, and a gay spring bouquet. Weaves, such as "Dublin Tweed **(4)** are color-coordinated with the prints.

4

5

Upper Left: E276; Center Left: Y255; Lower Left: E309

Upper Right: E293; Lower Right: E275

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The MCM Files

First contract showroom for UC

(1, 2) UNION CARBIDE (*Fibers and Fabrics Division*) *270 Park Avenue, New York,* has opened its first contract showroom at 979 Third Avenue, New York, to exhibit its collections of both upholstery and wallcovering vinyls. For the occasion wallcoverings were added to the traditional "Vileau" line and included two new patterns: "Baroque" (1) with a spackle ground, large in scale (31-inch repeat) for hotel use; and the more formal "Le Bouquet" (2) (23-inch repeat). More contemporary wallcoverings cover a wide range of textures emphasizing strong and interesting colors. Some patterns include a range of 29 different colors. Expanded upholstery weights in this new showroom include a medium-scaled houndstooth in five colors, a simulated crewel pattern, and many leather grains. Colors are either matched or related to the upholstery and wallcovering collections.

1

2

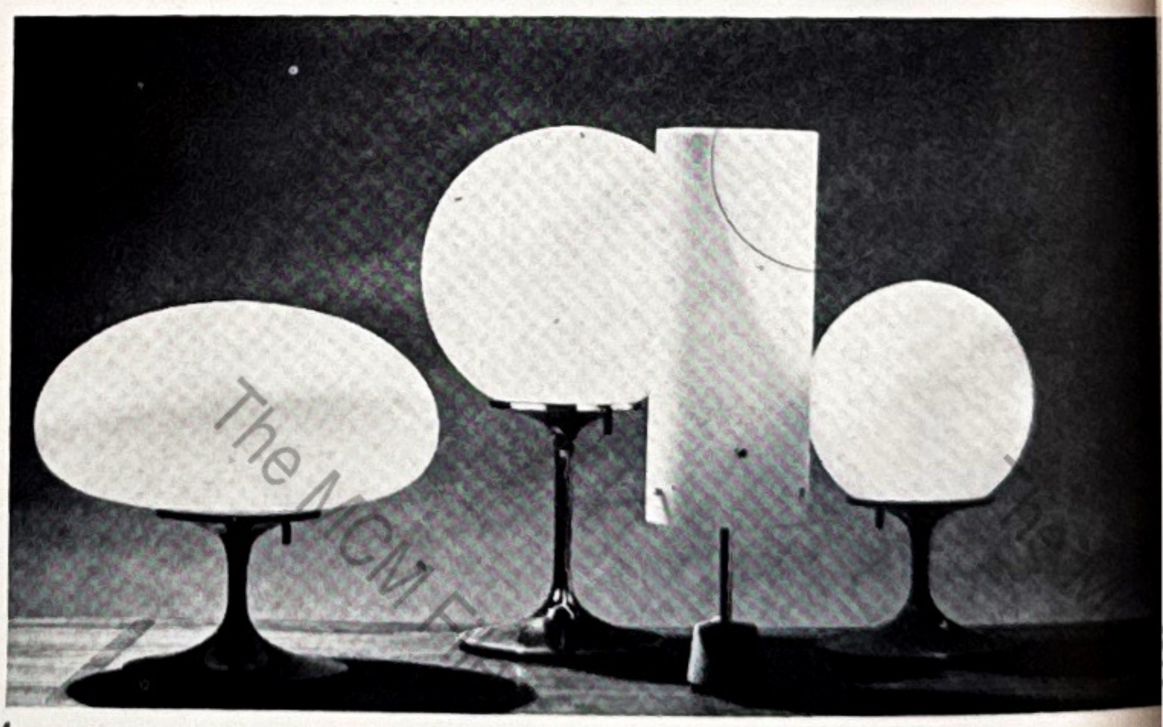
Fireproof stripes

(3) EDWIN RAPHAEL COMPANY, INC., *Holland, Michigan,* colors its 100% fireproof Saran striped drapery fabric collection in bright colors of brown, blue, pink, and yellow; or in green, gold, blue, and beige. Fabrics are 48/50 inches wide and are fade resistant and washable.

3

Glowing forms

(4) DESIGN LINE, *142 Richmond Street, El Segundo, California,* has produced a series of table lamps made of polished metal and frosted glass designed by William Curry. These are a California Design Nine selection (April INTERIORS).

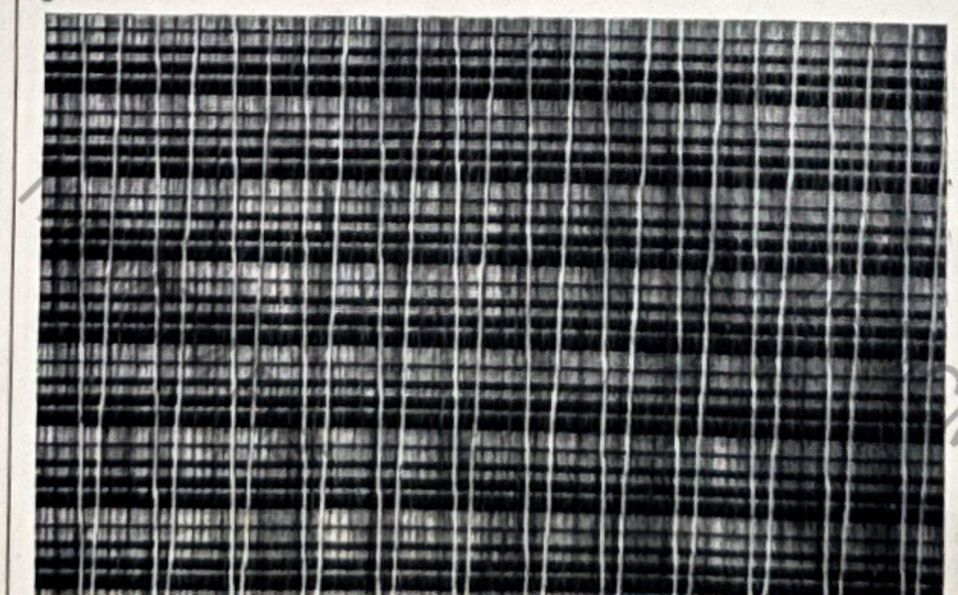


4

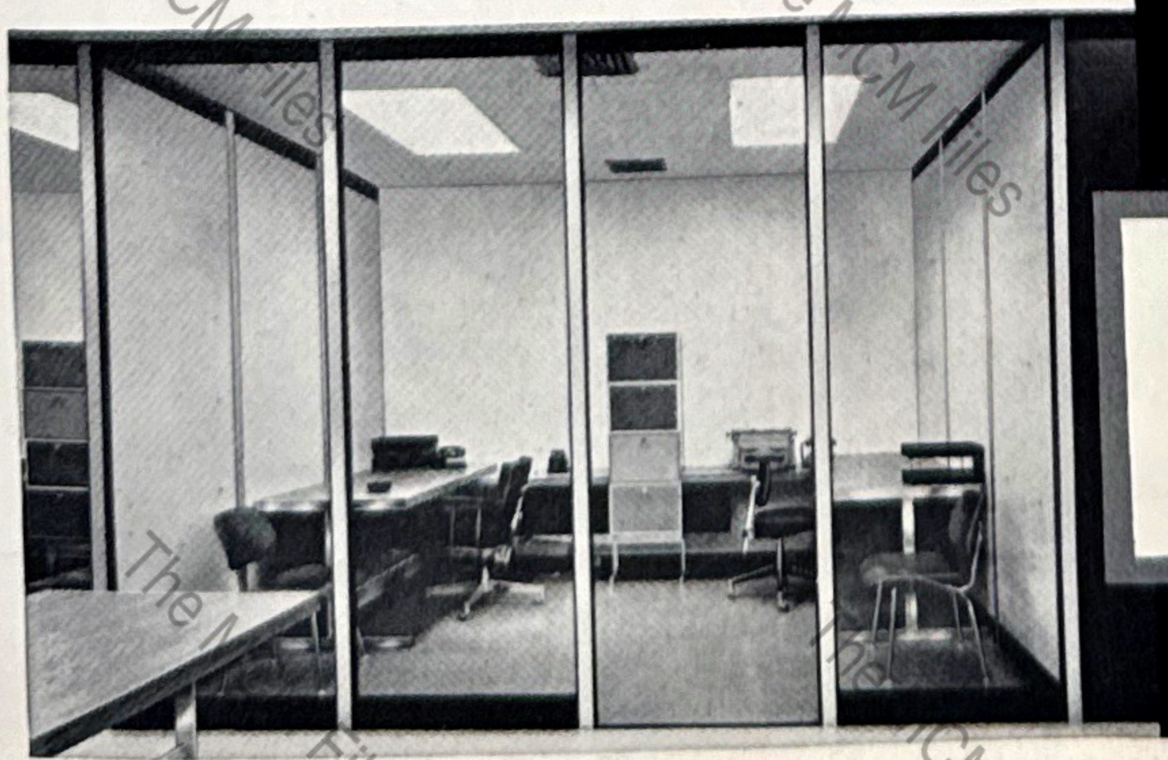
Woven and knitted sheers

(5) THE GEORGIA COMPANY, *276 Fifth Avenue, New York,* has a revolutionary process of weaving and knitting fabric on the same machine. This technique creates interesting textural variations and gives stability with less distortion to the fabric. "Futura" (5) one of several novelty 60-inch wide sheers both woven and knitted combines a Rovanna warp with Verel, spun rayon, and Dacron fill in a combination of five colors.

5



General office space is predominantly white area divided by a partition of multicolored file cabinets. Peerless Formal Line furniture throughout. Note the dominance of the Peerless off-floor filing cabinets in the illustration below.



Luxury in the Office

There's a luxurious air to this office furniture. Peerless, of course. The Formal Line that's appearing in the finest of office settings; in the outstanding contract installations.

These are the new corporate offices for diverse operations of the Maritime Overseas Corporation, New York City. The focal point of the Peerless furniture is the sturdy I-shape that takes the form of leg, upright and work-top anchorage.

The complete Peerless Formal Line is detailed in Brochure 164. Request your copy on your letterhead, please. Write: Peerless Steel Equipment Company, Philadelphia, Pa. 19111.

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The MCM Files

The Celtic Collection

(1) JO MEAD DESIGNS, *17 North Elizabeth Street, Chicago,* has delved into ancient Irish Christian culture and mythology for design inspiration for new sculpted plaques and decorative accessories. "Celtic Panel" **(1)** has symbols of four different evangelists in low bas-relief and is finished in a choice of gold and silver overlay, wood and bronze, or verdigris. Measurements: 31½" x 39" by 3" deep.

1

Carpeting from Britain

(2) CARLTON CARPETS, INC., *295 Fifth Avenue, New York,* importers of British Carpet Trades Ltd.'s rugs and carpets, has introduced a group of contract and carpet designs, all inspired by famous painters. "Van Gogh," an abstract, is colored with bright brushstrokes reminiscent of the painter's brush technique.

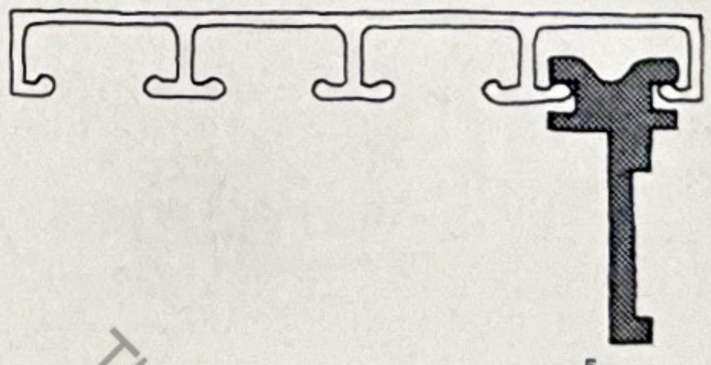
2

Panel drapery system

(3, 4, 5, 6) KIRSCH COMPANY, *309 North Prospect Street, Sturgis, Michigan,* has created an interesting track system for a refreshingly new curtain and drapery treatment for window walls—or for unifying windows and walls. Called "Paneltrac," the system is made up of a series of decorative shogilike series of fabric panels which slide open or closed across the window. There are many benefits to Kirsch's "Paneltrac" least of which is the economical use of fabric needed to cover the space. Maintenance is simple for each fabric panel is attached to a sliding carrier with Velcro tape — the washable double tape which adheres to itself by means of tiny interlocking fingers. No hardware is necessary and panels may be pulled off for cleaning **(4)**. Components of the system include an aluminum track with a number of extruded channels through which the sliding carrier moves. Track may house up to six channels—we show a four-channel track **(5)**. Tracks may be ordered for center to side opening or for a left hand or a right hand opening. Fabric panels are pulled open and closed by means of a small plastic wand **(3)**.

3

4



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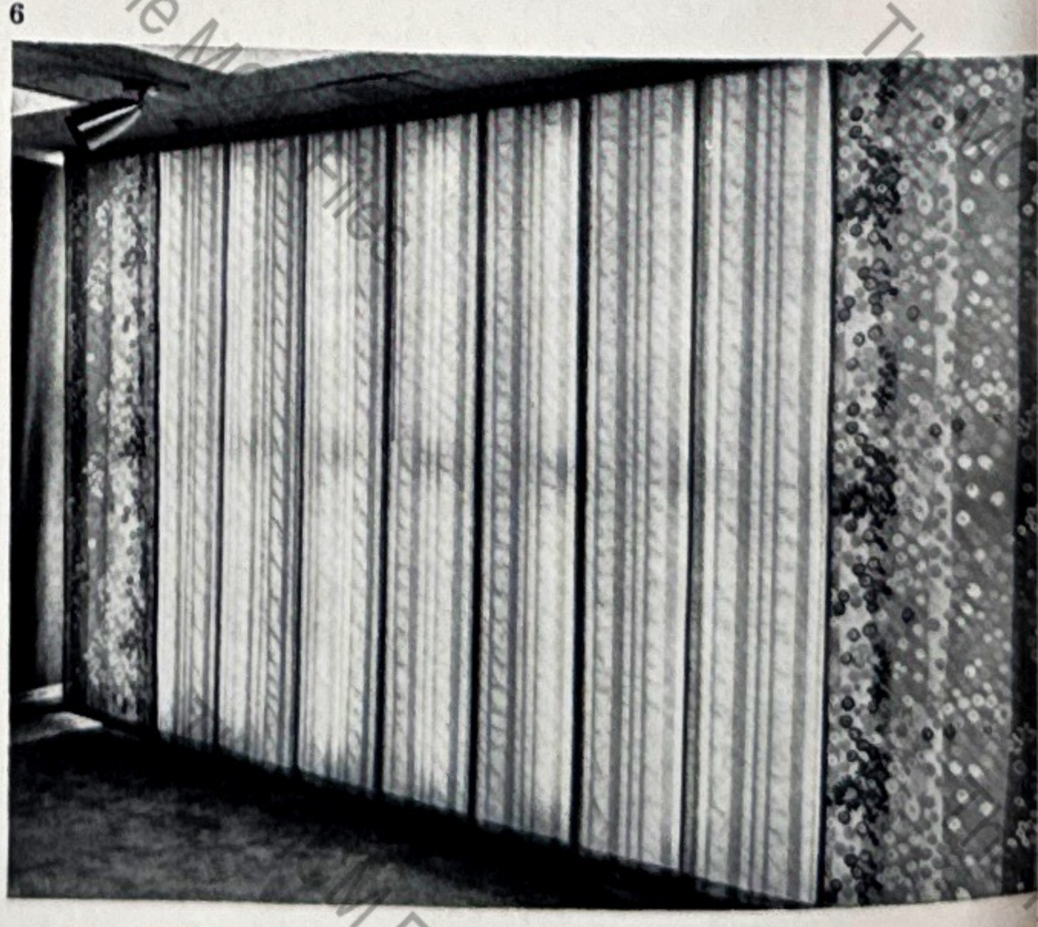

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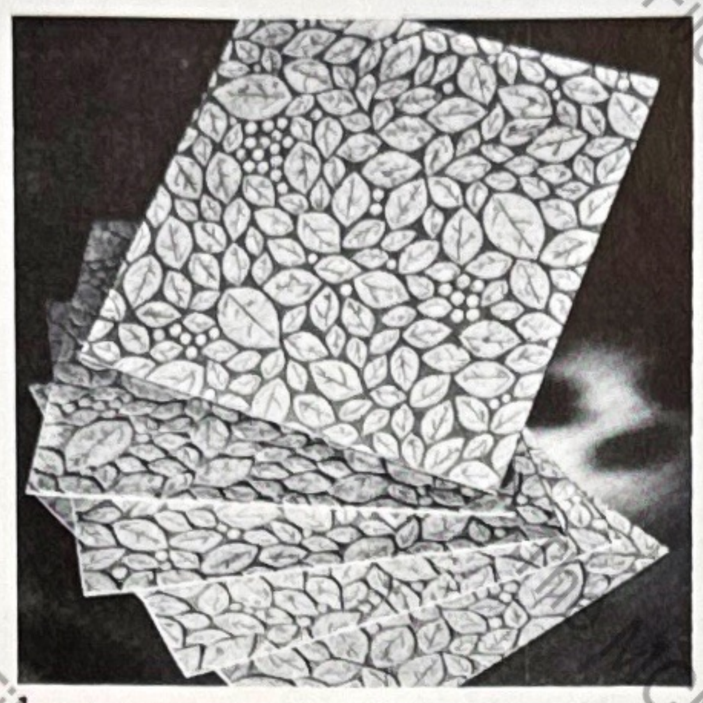
Kentile new showroom

(1, 2) KENTILE, INC., *58 Second Avenue, New York,* has opened its interior design showroom at 979 Third Avenue, New York, where it has successfully organized its displays of various grades of asphalt and vinyl tiles. Included is the new "Folia," a leafy design deeply embossed into a solid vinyl tile. The showroom, designed by Lucile Curlee, A.I.D. and Associates, incorporates in a small space swinging display flats along one wall to show full-scale patterned tiles. Memo color chips are filed by color family in an open hutch set on storage cabinets **(2)** in the showroom. Focal point of the space is the freestanding abstract wall divider made up of varying sizes of the solid color vinyl tiles.



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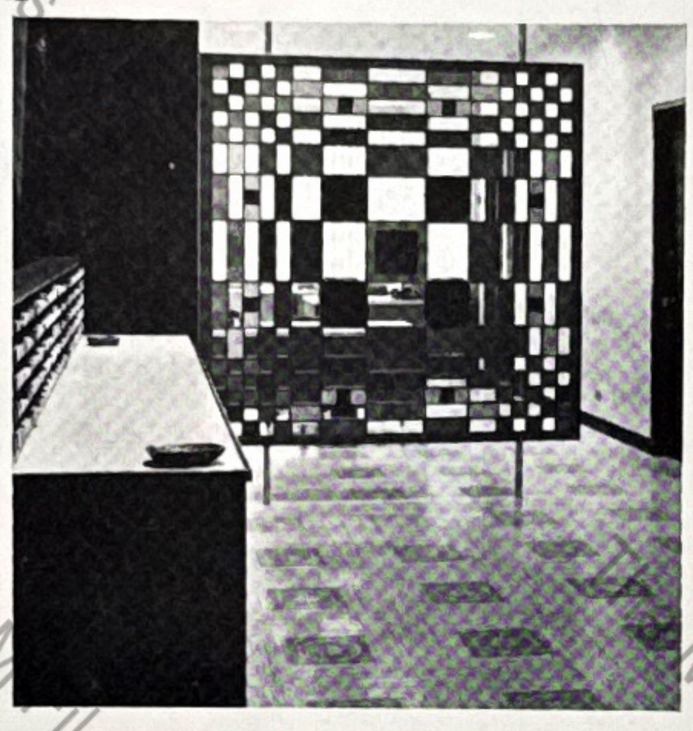

2

New design in steel

(3) BIRMINGHAM ORNAMENTAL IRON COMPANY, INC., *4363 First Avenue North, Birmingham, Alabama* has added the dogwood blossom to its roster of floral designed steel upholstered furniture. In 11 hand-rubbed antique finish colors, the Dogwood Collection of seating and tables is guaranteed for ten years against rust and corrosion.

3

Comic strip rug

(4) MANUEL FELDMAN COMPANY, INC., *18 East 53rd Street, New York,* has gone Pop with "The Trap" a black and white Cabin Crafts Acrilan Acrylic area rug. Designer is Harry Hanan, Chicago Tribune cartoonist of "Louie."

4

Antique rugs from the Caucasus

(5, 6) ERNEST TREGANOWAN, INC., *49 East 53rd Street, New York,* has added a series of 35 Caucasian designs to their collection of antique rugs from around the world. About 100 years old, the rugs come in a number of sizes, from 2′ by 4′ to 6′ by 12′. Designs are predominantly open geometric patterns, and colors are blues and dark reds. Among the all-over repeat designs is **(5)** on a blue background with an intricate border, and a large dramatic design **(6)** on a copper-colored ground with a tiny floral border.

5

6

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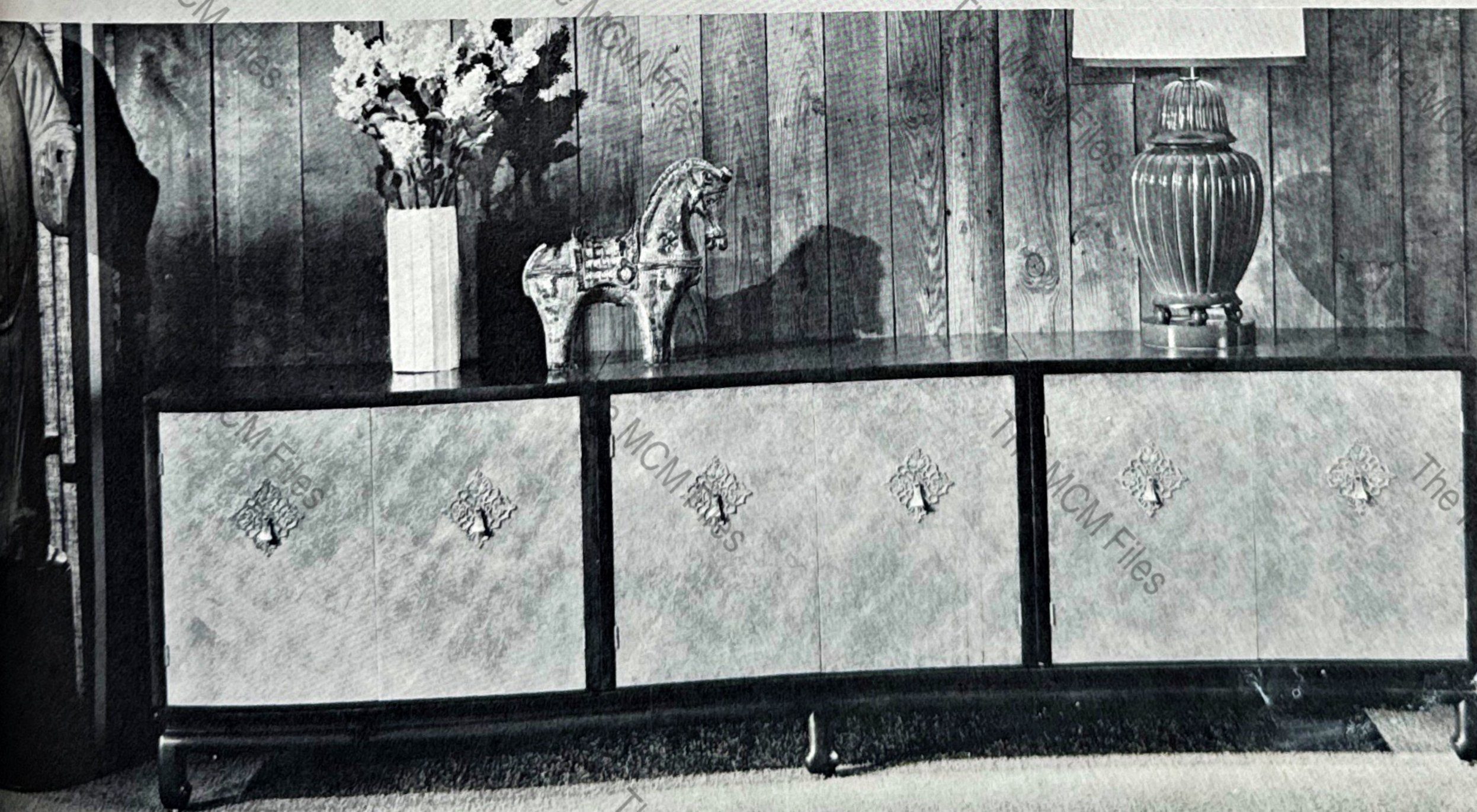

Do-it-yourself lamps

(1) DONALD HANSEN LAMPS, *43 East 20th Street, New York*, has developed a series of lamp bases (hexagonal or rectangular), finials, and cuffs which may be put together into finished lamps. Over 40 variations are possible with the series of components, called the Caribbean Candelabra collection. Each lamp may be finished in a choice of rubbed-in finishes, many of them antiqued. Shades, in a choice materials, are rectangular or oval as shown.

1

Imperial's first showroom

(4, 5) THE IMPERIAL WALLPAPER MILL, INC., *3654 Warrensville Center Road, Cleveland*, brings to its first decorator showroom located at 979 Third Avenue, New York, a wide range of machine and hand print papers and murals in an equally wide range of prices. The showroom, under the name of The Imperial-New York Corporation, is also handling for customer's convenience the complete paint color-swatch program of Martin Senour's Nu Hue series. Paint will be stocked in Imperial's Brooklyn warehouse for quick delivery. Inexpensive papers, machine printed have small overall Early American repeat patterns. Hand screen prints include florals, contemporary abstractions, and traditional repeat patterns such as the formal design **(5)** shown. Imperial's exclusive group "Peacock Papers" are made up of designer panels or repeat papers. Early American butter mold design against barn siding **(4)** designed by Susan Lowry is only one of these interesting hand screen prints.

4

5

Diverse murals

(2, 3) FINE ARTS WALLPAPER COMPANY, *979 Third Avenue, New York*, has rounded out its mural collections with 23 varied designs, hand screened in two-panel to six-panel sizes. Each has its own companion paper. "Bon Matin" **(2)** a three-panel mural on fabric-textured vinyl, comes in four colorways on white or gold ground. Measurements: seven feet wide by 114 inches high. "Camelot" **(3)**, a four-panel mural, comes in two multi-color combinations on travertine beige or on white shiki silk-textured vinyl. Measurements: nine feet wide by 114 inches high.

2

3

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High-back executive chair

José M. Rodriguez, director of design and engineering for Hiebert, Inc., 17001 Yukon Avenue, Torrance, California, has designed a new grouping of executive office furniture of Spanish derivation named Conquistador. These pieces complete Hiebert's new Mediterranean Series which includes a desk, credenza, and a high-roll, pillow-back executive chair upholstered in Naugahyde with color-matched fabrics. The chair's wooden rotary base is of American walnut.

Comfort while you work

The "800 Line" of office chairs introduced by The Globe-Wernicke Company, 5025 Carthage Avenue, Cincinnati, combines crisp contemporary styling with ample comfort. The line is designed to complement other office equipment

by G/W. Frames are heavy-gauge tubular steel; arms are oil-finished solid walnut; the low profile base rests on semi-hooded casters. Above is a secretarial posture chair with extra-wide waterfall-front seat cushion of polyfoam padding three inches thick, no-sag springs, contoured back.

Fine craftsmanship distinguishes Froelich leathers

Carl Froelich, descendant of a century-old bookbinding family, heads Froelich Leather Craft Company at 43 West 16th Street, New York. The firm produces fine special leather work as well as bookbindings, albums, and custom dyeing. They maintain a department devoted to desk sets and accessories for the home, and one for contract work. Froelich also has executed wallcoverings for interiors in the contract field, such as an insurance company, a steamship, and a hotel bar. From its collection of tools and stamps, the company applies and tools leather to table tops and other furniture.

Irish sisal carpeting adds a new twist

Tintawn Irish sisal carpeting is available in major floor covering outlets throughout the United States and can be seen at Tintawn, Inc., 281 Fifth Avenue, New York. Five new designs have been added to the 1965 line styled by Margaret Leischner, F.S.I.A., who is responsible for the subtle colors and combinations of twist which gives darker, richer tones. Tintawn carpeting has all the advantages of long-wearing sisal; it is reversible or may be ordered with a latex back; the cream white may be dyed almost any color. The line has eight colorways, six tweeds, and eight checkerboard and maze patterns. Widths are up to twelve feet. Tintawn's use on walls as well as floors was recently seen in a series of room settings at the Irish Trade Center in New York.

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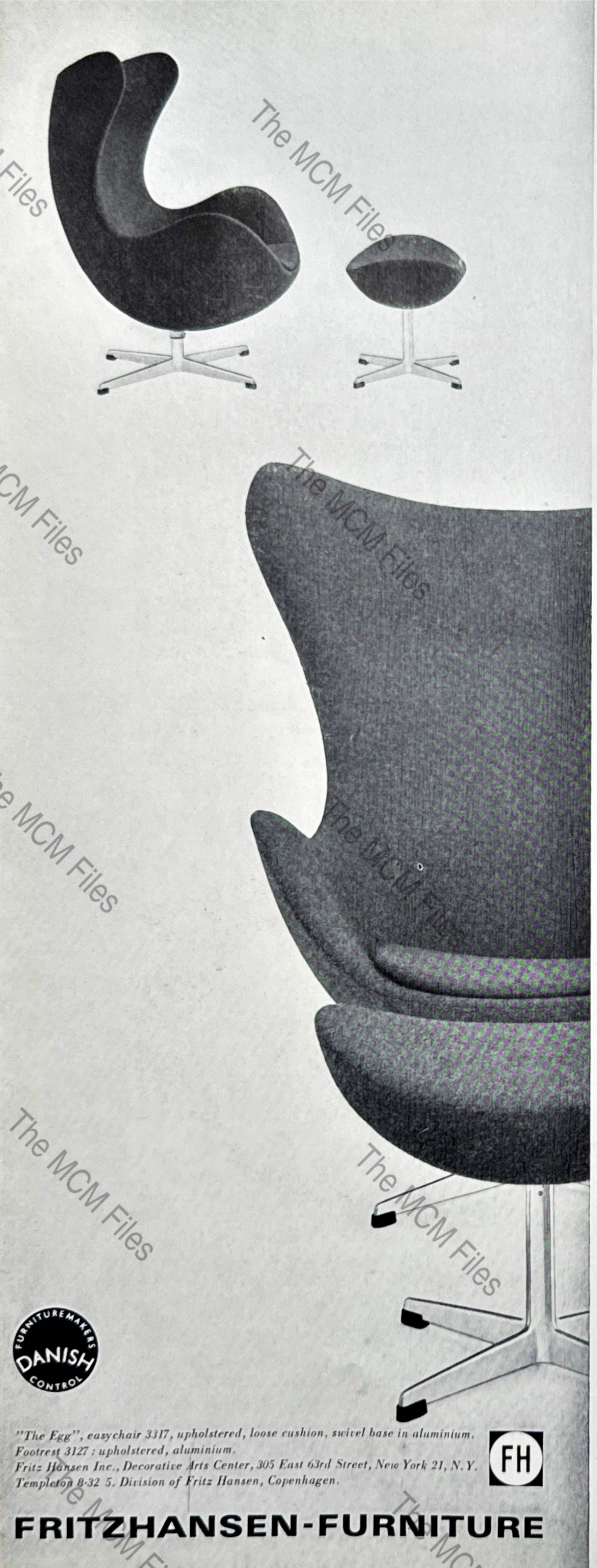

"The Egg", easychair 3317, upholstered, loose cushion, swivel base in aluminium.
Footrest 3127 : upholstered, aluminium.
Fritz Hansen Inc., Decorative Arts Center, 305 East 63rd Street, New York 21, N.Y.
Templeton 8-32 5. Division of Fritz Hansen, Copenhagen.

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FRITZHANSEN-FURNITURE

Upholstered director's chair for dining

Virginia White, A.I.D. has designed a director's dining chair with polyfoam padding on form-fitting curved plywood seat and back for Madison Furniture Industries, Canton, Mississippi. The hardwood frame is available in ebony, white, teak, or walnut finish. Special colors may be matched on quantity orders for a slight additional charge. A wide choice of upholstery vinyls is offered.

Seating comfort, win or lose

Card players may sit comfortably in any position at the new game table with shaped top by the Burke Division, Brunswick Corporation, 5140 North Westmoreland Road, Dallas. Formica tops, available in a new marquetry pattern also come in Burke's San Remo slate finish, plain white or

a leather effect. Weighted bases are of polished or brushed cast aluminum, or in white, beige, or charcoal. The chairs, from Burke's Star Collection, have molded fiberglass seat shells, fully upholstered and mounted on return-swivel bases of cast aluminum with fluidized butyrate finish.

Stacking chair with bucket seat

Peabody Seating Company, Inc., North Manchester, Indiana, manufactures a line of stacking chairs for use in offices, schools, and institutions. The bucket seat is of molded fiberglass; frame is chrome plated. Fourteen chairs can be piled in one stack: they come with or without a ganging unit. Eight standard colors are: red, aqua, gold, blue, white, gray, black, and beige.

Electronically made carpeting

E. T. Barwick Mills, Inc., Chamblee, Georgia, coined the name for its Veltron carpeting from "vel" (velvet) and "tron" (electronic). It is a carpet construction produced on special wide-width equipment which can be made of many different pile fibers. Not tufted or woven, nor a conventional flocked fabric (which has a right or left lay to the pile), Veltron has millions of short, upright filaments electrostatically applied by machinery developed exclusively for Barwick. Almost 18,000 fiber ends per square inch give a carpet that is resilient and has long-wearing qualities. Laminated to a foam backing it gives extra bounce. Barwick also has developed Colorset process for making patterned multi-color carpeting.

Swivel chairs for conference and secretarial use

Madison Furniture Industries, Canton, Mississippi, offers two series of swivel chairs designed by Arthur Umanoff for Madison. The upholstered conference arm chairs are mounted on an aluminum pedestal base; a streamlined, adjustable secretarial chair features an oval-shaped seat and back. Both are available in a special group of fabrics and vinyls.

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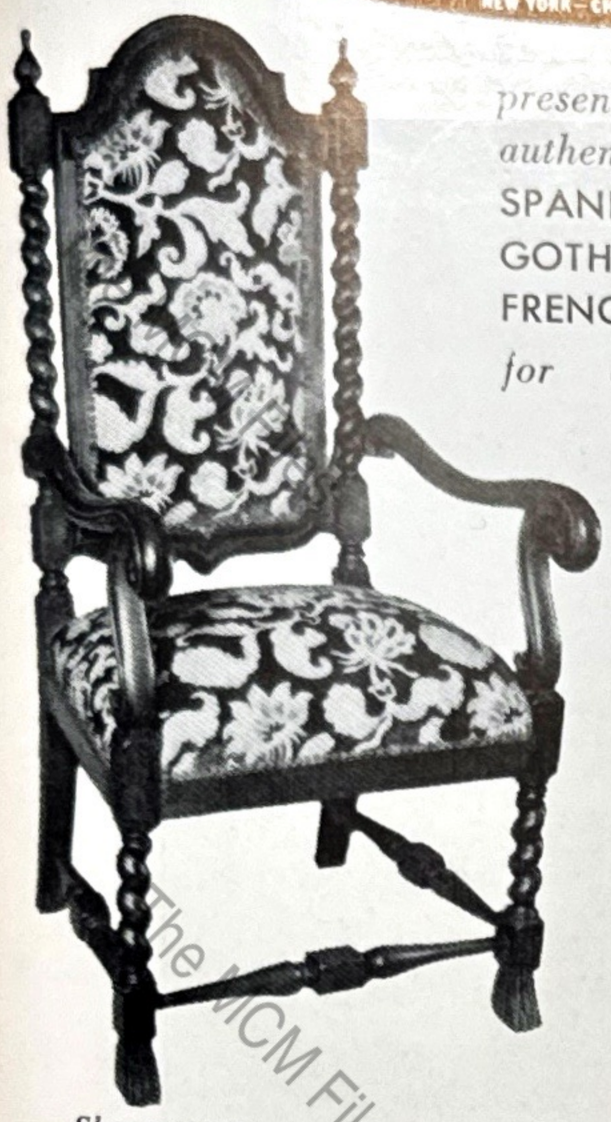

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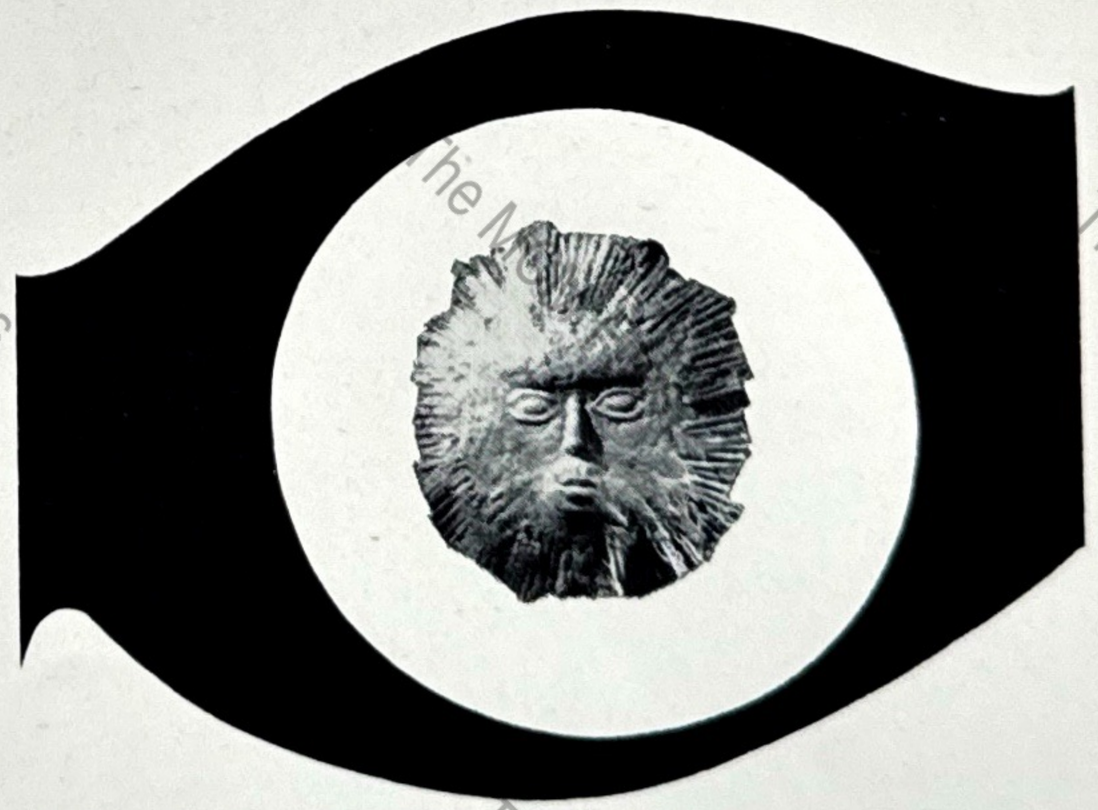

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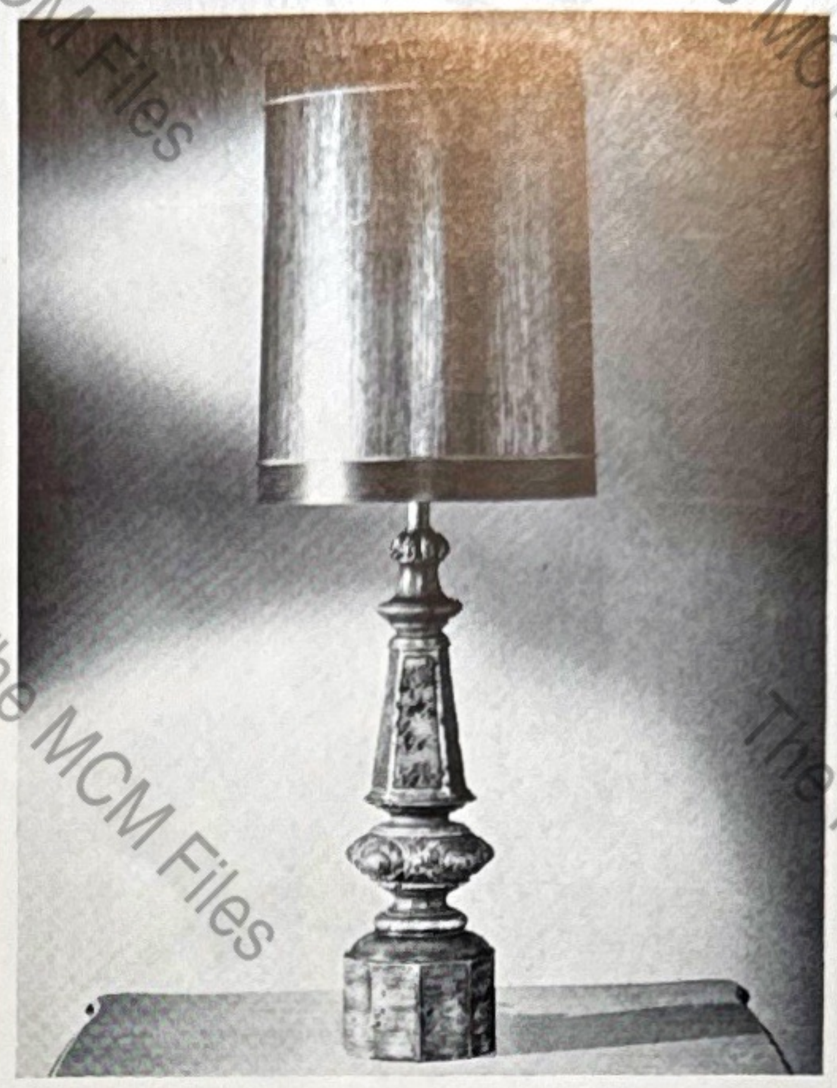
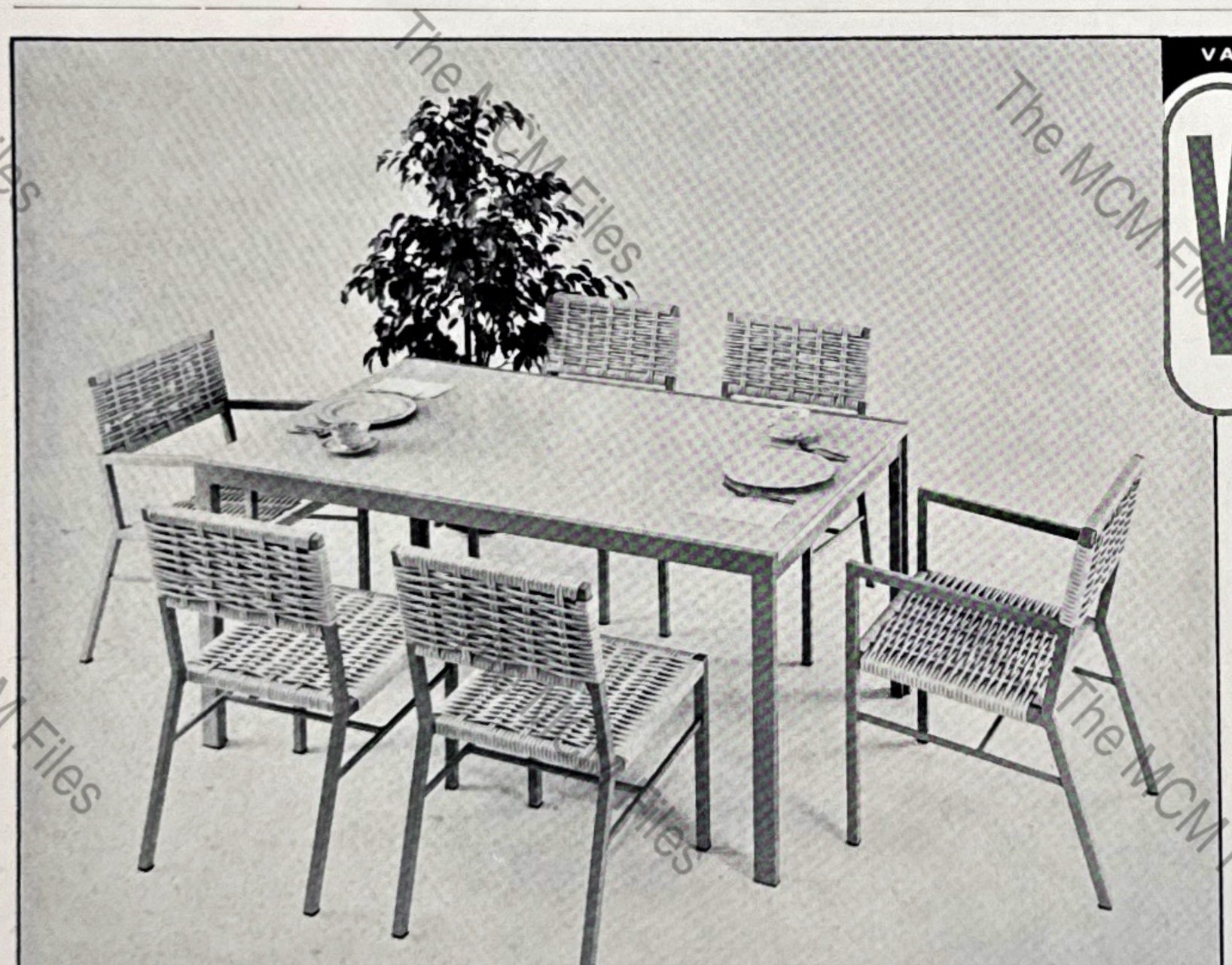
Lamp adaptations for today's interiors

The Feldman Company, 612 South Wall Street, Los Angeles, designers, manufacturers, and importers of lighting fixtures and lamps, is expanding its lamp line with original contemporary ceramic bases and adaptations of designs of the



past from other countries. Illustrated above is "Toreador," a Feldman original adaptation of Spanish Baroque architecture from an original wood balustrade used in a Madrid palace. Finish is bright red, olive, or white with gold. The



VAN KEPPEL-GREEN

VKG

QUAD

This version of Quad* with interwoven vinyl laced chairs and formica table top is one of the three variations of this favorite. From the design team of Hendrik Van Keppel and Taylor Green, Quad is now executed in aluminum warmed with color. Excellence of line, strong construction, weather resistance and comfort all blend into a design masterpiece that meets exacting requirements.

*Selected for California Design/Nine Exhibition

Write for catalog 55 V2-J:
Box 272, El Monte, California

VAN KEPPEL-GREEN Division of Brown-Jordan Company, El Monte, California

shade is random-placed gold leaf over opaque parchment; hand-applied colored border has gold braid top and bottom. Overall height is 49½". Another design in the line was inspired by the antiqued porcelains of the French Directoire period.

Residential light fixtures in brass and copper

A new line of lighting fixtures has been introduced by the Residential Lighting Division of Thomas Industries Inc., 207 East Broadway, Louisville, Kentucky, marketed under the Starlight name. Twenty-one fixtures include chain-hung lanterns, ceiling pieces, metal shaded pulldowns, chandeliers with matching wall brackets, two styles of outdoor wall brackets, and a post lantern. Most of these are in either antique copper or antique brass finishes. Amber glass shades come in quilted, prismatic and textured patterns.

Plush bathrooms with Kemper lavanettes

Kemper Brothers, Inc., Richmond, Indiana, manufactures a complete line of furniture-quality lavanettes and vanities for a luxury touch in bath areas. The Provincial line includes a four-door cabinet, in white with gold fleur-de-lis pattern, containing drawers and sliding shelves; the durable finish is baked on. Other styles are: Traditional, Corinthian, and Colony (Early American).

Invisible tape venetian blind

Levolor Lorentzen, Inc., Hoboken, New Jersey, has introduced its Riviera blind with invisible tapes, affording better visibility and giving an open window effect when the slats are open. Special low heads, matching bottom rails, new hardware, and installation brackets have been developed; the narrow aluminum slats come in either 1" or 1⅜" widths.

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In Wallpapers

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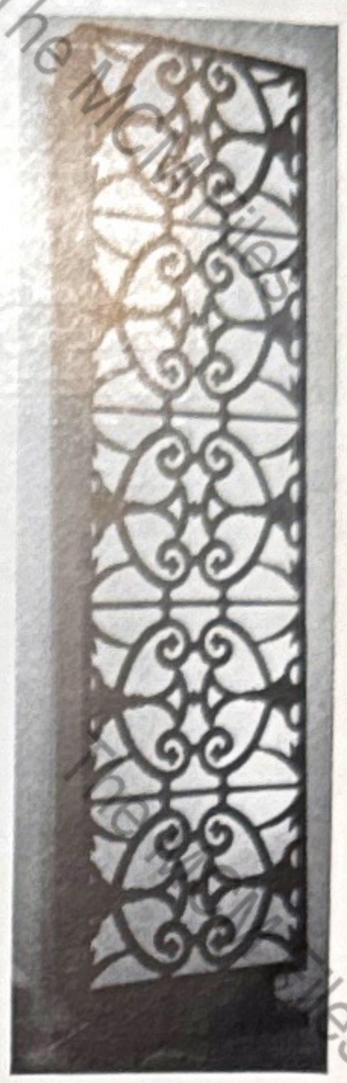
wears Bates – elegant bedspreads, tailored bedspreads, blankets, sheets, pillow cases, mattress pads. Bates dresses up rooms, too, with scatter and area rugs, other accessories. If you're planning contract work or interiors, call Bates for the best in taste . . . the biggest variety. Made to your specifications if you wish. For new catalog, write Institutional Dept., Bates Fabrics, Inc., 112 West 34th St., New York 1, New York.

Bates®

Versatile, illuminated grillework panels



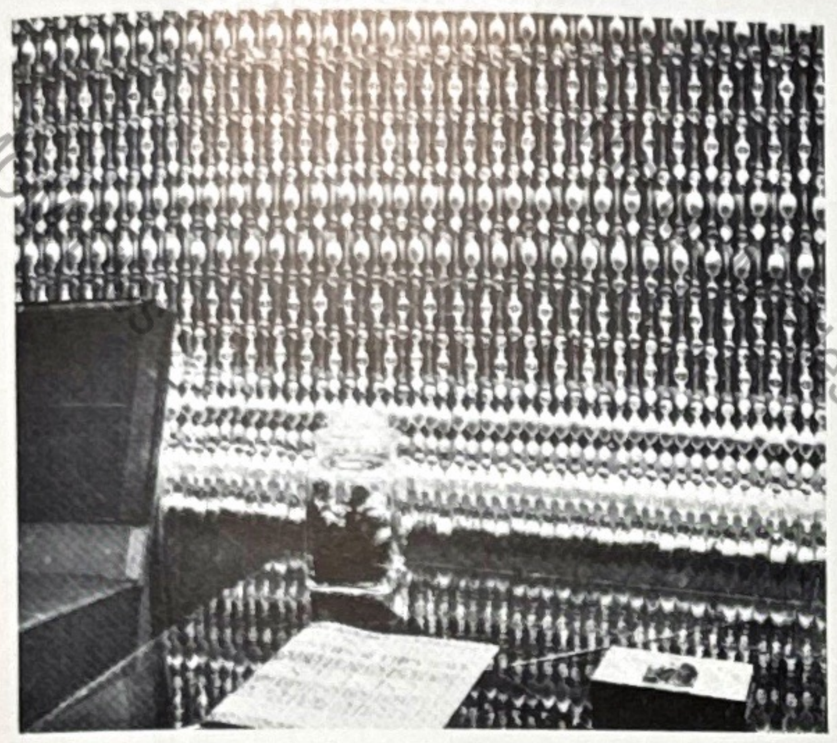
Divide-A-Lite, the invention of Herbert Jaffre of Jaffre Products, 189 First Street, Brooklyn, New York, is a panel standing almost seven feet tall, illuminated on both sides. Single units are made from two Jaffre Ply-Grille panels backed with smooth-surfaced frosted styrene sheets, illuminated between by fluorescent light. They measure 77½" high, 25¼" wide. Singly they create a room divider, screen, partition, or decorative feature. Hinged together they can form a continuous wall; when placed L-shaped, a closet area can be created between foyer and living room. This feature makes them ideal for apartments where inner construction is prohibited. One switch lights all connecting panels. Colors and grille pattern may be varied on the reverse side; five colors are standard, others on custom order. Special sizes can be built to specifications. Each panel weighs 25 pounds; when used in multiple units as a wall they are weighted at the time of installation.

For office neatness

Light weight, jumbo-sized office wastebaskets of Tenite polypropylene plastic, product of Eastman Chemical Products, Inc., are being marketed by The General Fireproofing Company, Youngstown, Ohio.

Beaded curtains made from many materials

Unlimited effects are possible with the many types of materials used for the beaded curtains from Bead Decor, 650 North Robertson Boulevard, Los Angeles. Plastic beads are offered in myriad colors; others are of wood, bamboo, cork, metal, pearls, glass, and crystals. A variety of shapes are available in an endless range of combinations. The back-



ground wall shown above is a combination of oval wood beads, large crystal prisms, faceted gold beads, and 2″ tubes. The company offers a sample service free of charge. Drapery hardware, of brass or chrome rods or traverse tracks, are included with order.

Stylex office table in low-cost CP series

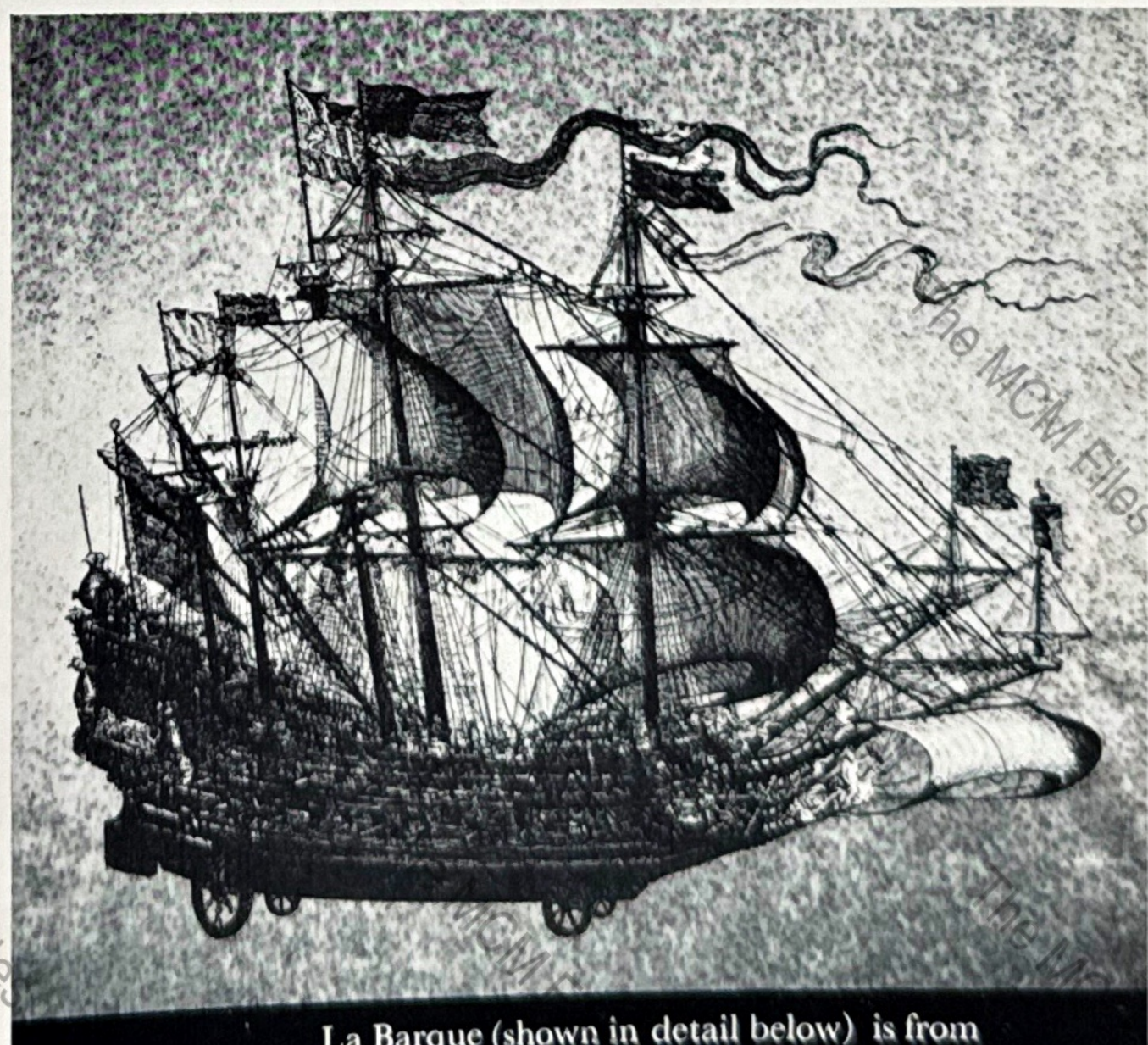
Stylex Seating Company, Delanco, New Jersey, makers of office furniture, has introduced a sleek-lined new steel office

the wisdom of walls by

Winfield

Winfield Foils are master-designed, master-crafted, waterproof, washable, and quickly delivered. If you would ask more, just call your Winfield distributor, or write directly to us at 674 S. Van Ness Avenue, San Francisco.

Winfield Design Associates, Inc.



La Barque (shown in detail below) is from the new Volume VI/Winfield Scenics— now available from your Winfield Distributor.

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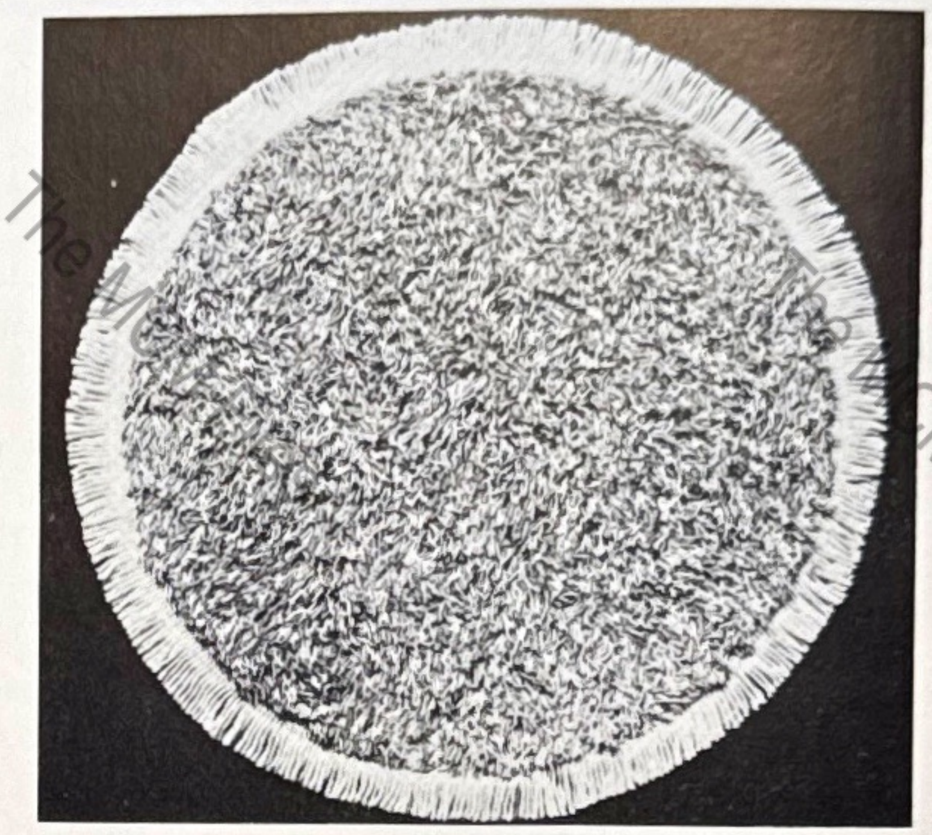
table in its low-priced CP series, designed to coordinate with executive and secretarial desks and credenzas in the same line. Tops are standard plastic laminate in textured wood patterns; colors are all-white, gray scrim, and tan scrim. Other patterns may be custom ordered. Four top sizes measure from 45" x 20" to 72" x 36". A folder on CP office tables is available.

Varied choices for area wool shag rugs

The fringed shag area rug woven of all-wool pile, pictured below, is from the Royal Fashion group of Hardwick & Magee Company, 650 Lehigh Avenue, Philadelphia. It comes



in a luscious color selection of solids or tweeds from three to nine feet in circular or square shapes. Rectangulars and ovals measure from 2′ x 5′ to 12′ x 18′. In the same sizes the rug is offered bound without the fringe border.

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F.O.B. - 3 Plants: Chicago, Ill.; Saddle Brook, N. J.; El Segundo, Calif.

Non-splash waterfall

Navan Products Inc. is the invention-marketing subsidiary of North American Aviation, Inc., 1320 East Imperial Highway, El Segundo, California. For the first time Navan is marketing a product in the decorative design field. WonderFall is a silently flowing fountain which can be regulated to travel fast or slow, straight down, diagonally, or in specially designed shapes. The operating principal is a special colorless, non-evaporating liquid which flows down taut,

nearly invisible nylon strands, and recirculates constantly so that only a small quantity of water is needed. The liquid may be colored with dyes or by tinted lighting arrangements; it is not conductive or corrosive. The WonderFall "animation" seen above is in the Topanga Plaza shopping center in Canoga Park, California designed by Victor Gruen Associates. WonderFall applications are at present restricted to custom designs in major buildings. Navan will engineer and manufacture the designs and supervise their installation.

40" Capt. Jinks Leads New Charge!

In this charge, Capt. Jinks and his Early American group have captured the market's fancy. And to its response, we've recreated many new historic carved figures and enlarged several of our present wall accessory items. For instance —

Capt. Jinks (24" and 40")
Barber Pole (17½" and 40")
Carrousel Horse (18" and 27")
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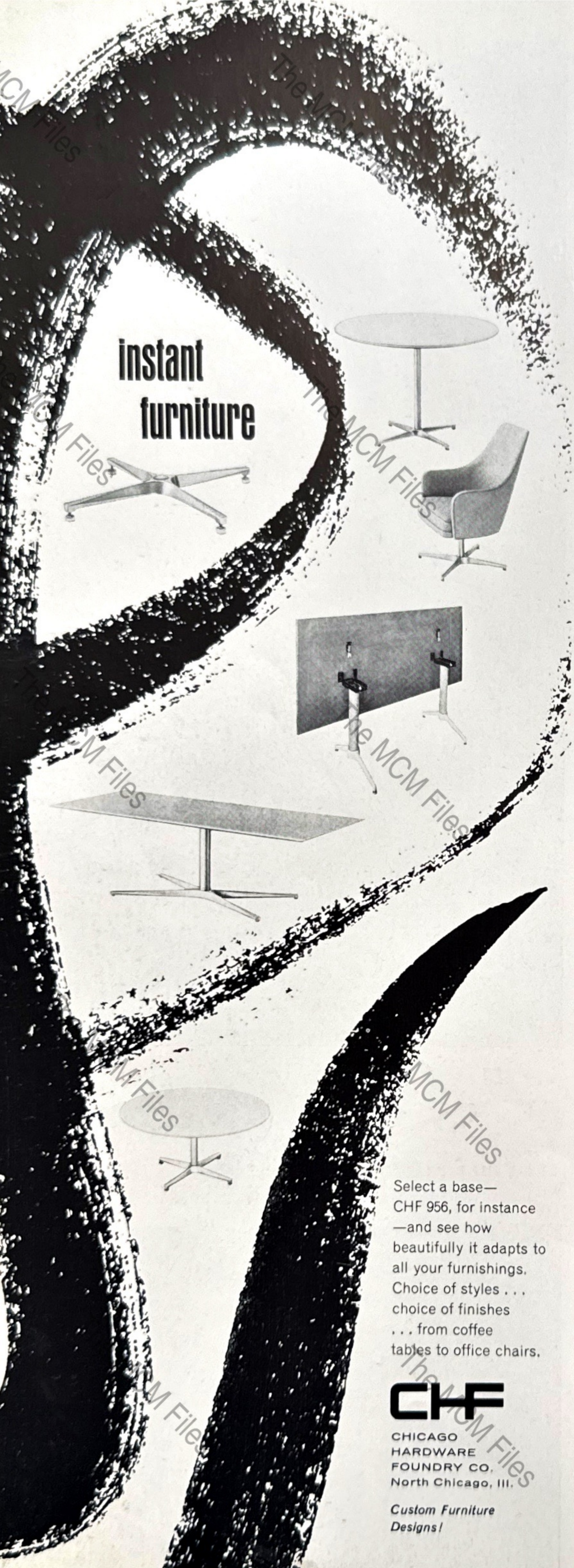
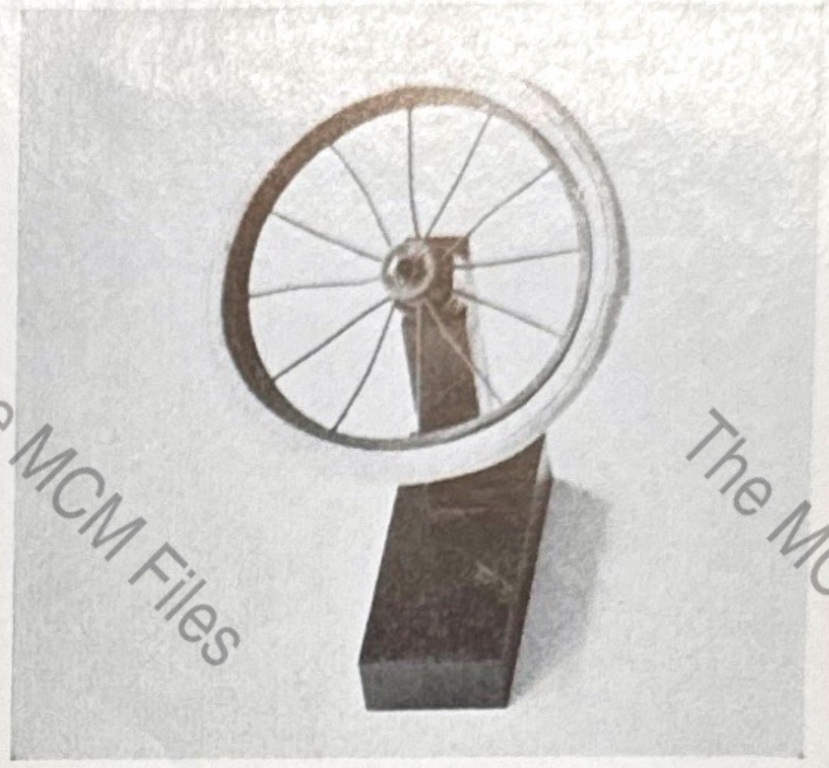


Mountings for junk objects

Artist Karl Mann, painter of interesting seed pictures, and vendor of rare and quaint art and objects, has launched a line of mountings for the best, or worst, treasures from our junk yards—complete with the discarded "art" object for which there is no charge. The mountings sell for $10 to $25. The bent velocipede wheel illustrated here is one



example. Each piece is accompanied by a certificate of guarantee as to authenticity by the signature of the junk dealer which, according to Karl Mann Associates, "assures collectors who buy for investment purposes that the piece is definitely authentic and not a reproduction." There are more (a pancake-flat tin can, a once useful snow shovel, crumpled wire fencing, rusty magneto, etc.) in the firm's showroom at 677 Fifth Avenue, New York.

Glass and plastic sandwich

Supratest glass, manufactured by American Saint Gobain Corporation, Kingsport, Tennessee, is a sandwich of two pieces of glass (plate or sheet) and a layer of plastic. The Supratest line has been expanded to give architects and builders a greater selection of this product which provides added safety against injury when broken, and will keep out the weather until replacements are made. Other advantages are: heat and glare reduction; sound control. The line now includes Supratest clear; green-tinted, heat-absorbing Supratest Koolvue; Supratest Koogray; and Supratest sound control. Sizes range up to 48" x 170".

B. Brody introduces wood chairs

An Early American captain's chair and matching mate's chair are the first wood chairs to be introduced into the contract seating line of B. Brody Seating Company, 5921 West Dickens Avenue, Chicago. Both are maple-finished rock elm with turned legs, braces, and back spindles; seats are contoured. They were designed for use with the company's Early American booths. Other wood chairs and tables will be added to the line later on.

Folding hardwood plywood walls

Folding closet doors which are a part of a wood paneled wall have been announced by Georgia-Pacific Corporation, Portland, Oregon, plywood manufacturer. Suited for both residential and commercial use, the doors are used to mask storage space or separate one area from another. Any number of combinations are possible, such as a plank effect in pecan inlaid with strips of walnut every 10 inches.

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Spanish influence for floor tiling

Johns-Manville's Terraflex vinyl asbestos floor tile line now includes Del Prado, a design of Spanish inspiration. Deeply embossed veining forms a rich over-pattern on a chip background. Colors are Barcelona white, Castile white with greenish chips, Madrid beige, and Seville gray. Casbah Terraflex is an embossed swirl mosaic in four similar colors. J-M's address is 22 East 40th Street, New York.

Washroom partitions by Formica

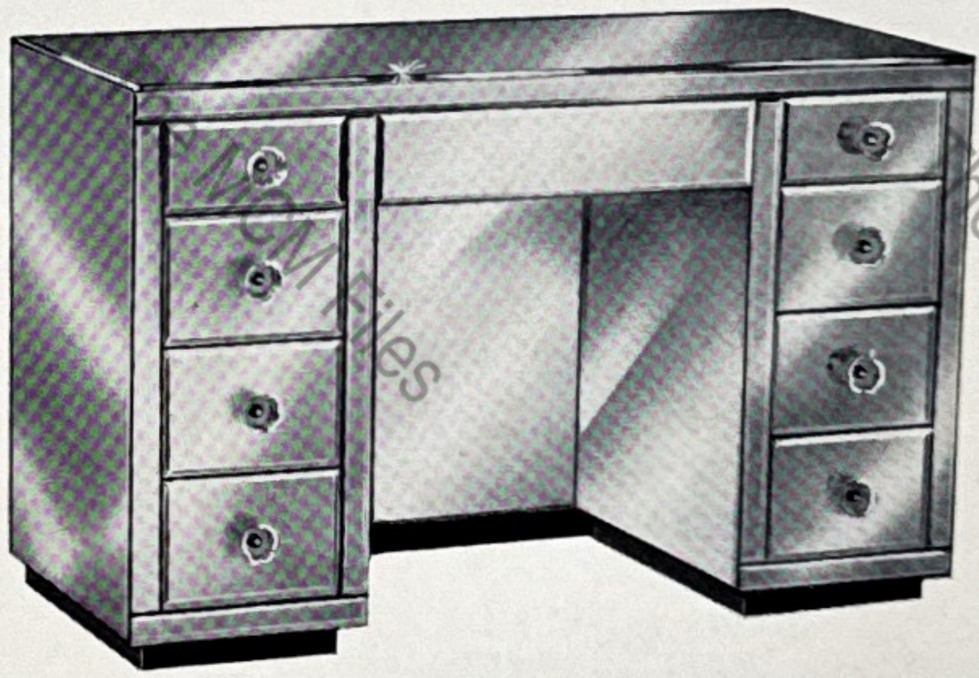
Formica Corporation, 4614 Spring Grove Avenue, Cincinnati, Ohio, has entered the public washroom market with a line of patterned, colorful laminated toilet partitions, highly durable and easy to maintain. Four types of compartment product packages will be offered, with special mountings for each; distribution is through authorized toilet compartment manufacturers. Designers can incorporate the same Formica patterns for cabinet and wall detail.

Color chips decorate lighting pans

American Cyanamid Company, Building Products Division, 595 North Avenue, Wakefield, Massachusetts, has added appliques of color chips in a variety of decorative patterns to its lighting pans of Acrylite acrylic plastic. The chips vary in size and are cemented together, then applied to the smooth white translucent lighting pan; colors include Translucent Canterbury, reminiscent of stained glass.

Overhead radiant heat material

A ceiling heating system for the home which is installed like wallpaper has been introduced by the Goodyear Tire & Rubber Company, Akron, Ohio. Sun-Glo electric radiant heat



No. 812—18" x 42" or 18" x 48"

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Write for Catalogue I

is now marketed in flexible rolls of a material made of two outer layers of thin vinyl and a filling of nylon net interwoven with thread-thin resistance wiring which feeds through a lead wire in the ceiling to a thermostat. Sun-Glo operates on 240 volts and is said to have an output of approximately 17 watts per square foot. The panels, sold in two-foot widths and lengths from 4′ to 14′ have an embossed treatment in matte finish and are available in plain white, pastels, or accented with gold and silver. Custom panels are plain surfaced modules in sizes 26″ x 50″ to 3′ x 12′ and may be painted or sprayed with an acoustical material. The material is adaptable to ceiling contours or curves. Initial distribution is in California, Ohio, and the South Central states.

Re-color product for leather or vinyl

It is now possible to change the color of leather, leatherette, vinyl, or plastic with Color-Hit made by Shu-Mak-Up, 3317 East 50th Street, Los Angeles. Color-Hit will re-color executive and secretarial furniture, wastepaper baskets, or desk accessories. Made in 24 colors which can be blended to any hue, this product is applied by brush or spray gun, and is sold in pints, quarts, and gallons. It is said to be a permanent color which will not crack or peel. A clear matte or gloss finish is available to provide a dirt-resistant finish.

Leather grain vinyl

"Four Star" expanded vinyl upholstery fabric in a rich antique leather grain pattern has been added to the Supersoft line of Goodall Vinyl Fabrics, Reading, Massachusetts, division of Burlington Industries, Inc. It is offered in 27 two-tone colors ranging from standard leather grain shades to special new tones of bronze-green, bronze-gold, cactus, brown-moss, and char-brown. Width is 54 inches. Additional information on the Supersoft line and other expanded vinyl fabrics, sample swatches, and prices are available.

Designed by John Wisner, F.A.I.D.

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Washington, D.C.

Franklin Marshall College
Lancaster, Pennsylvania

University of South Dakota
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Washington State University
Alan Rogers Hall and Orton Hall
Pullman, Washington

Texas Tech
Dormitories, Lubbock, Texas

University of Oregon
Dormitories 2,3,4,5,6 & 7
Eugene, Oregon

Jesuit High School
Sacramento, California

Grafton Junior High School
Grafton, Mass.

Mother Guevin High School
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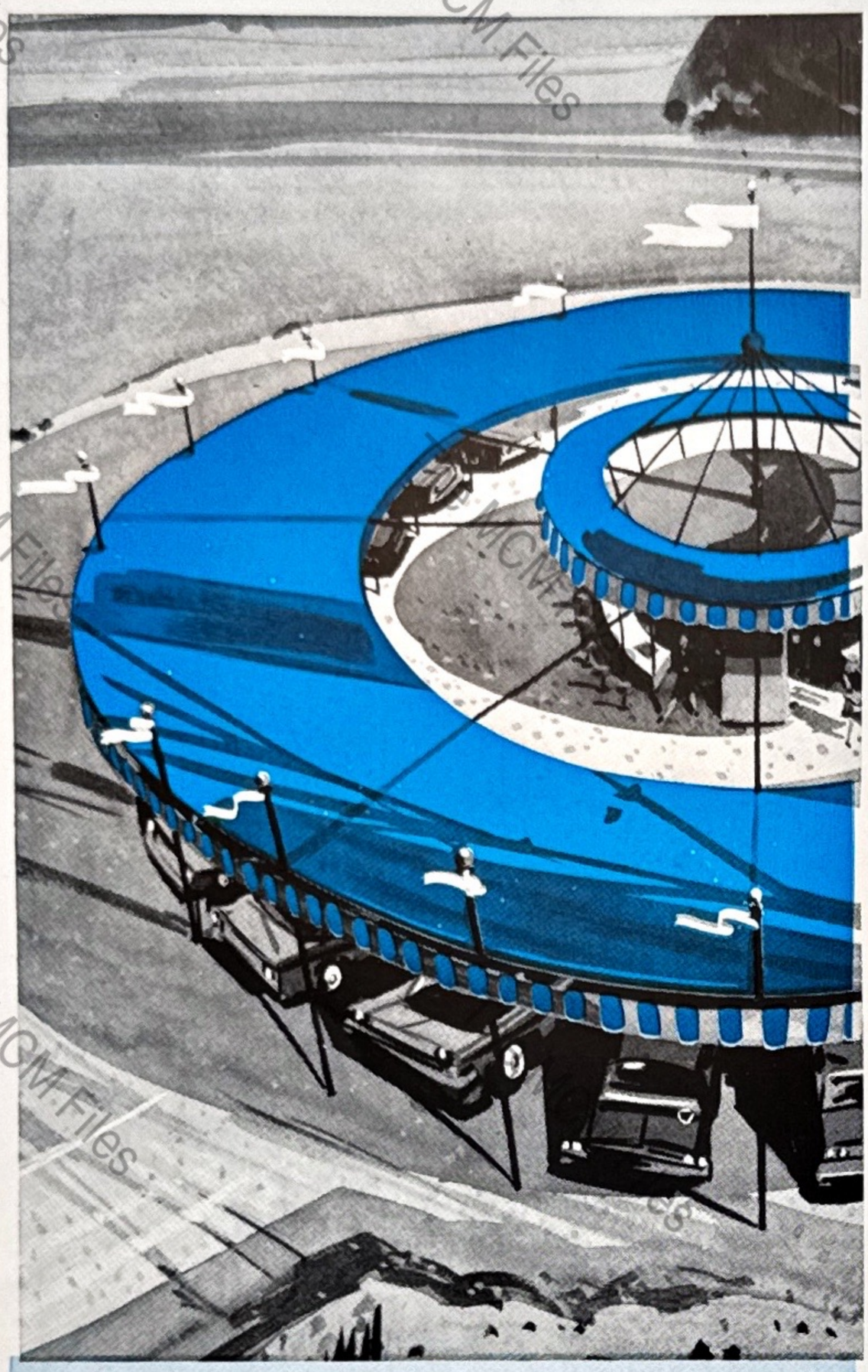

Colorful Canvas Designs for business

Free 16-page color booklet shows dramatic uses of canvas for commercial buildings and lots. Includes fabric and hardware information helpful to architects and designers. Designs by Ving Smith, A.I.D.

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Please send free copy of canvas awning design booklet.

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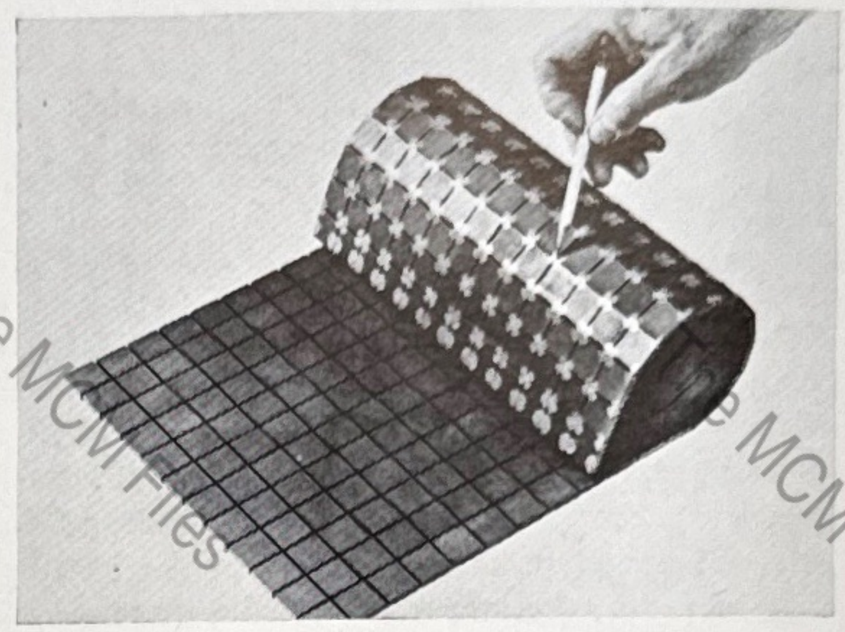
Mosaic tile in rolls speeds installation

The Mosaic Tile Company, Cleveland, has extended its "Dot" bonded line to include a one-inch square modular conductive mosaic tile in 12" x 24" sheets. It is specifically recommended for hospital surgery areas because of its inability to absorb or retain bacteria and insulating contaminants. The complete line includes mosaic sheets 2′ x 6′, 2′ x 10′, 2′ x 2′, 2′ x 1′,



and wall tiles set in twelve-tile sheets. Major feature of "Dot" Tile is its permanent backing which becomes the setting bed. Setting method is fast in comparison with traditional methods; thickness of the resin joining the tiles varies with the thickness of the individual tiles, resulting in a smooth, flush-finished surface easily cleaned. The line is suitable for all exterior applications, including swimming pools.

Armstrong adds four sheet vinyls and an adhesive

Armstrong Cork Company, Lancaster, Pennsylvania, has added two new sheet vinyl patterns to the Montina Vinyl

This graceful 68 inch long huntboard and matching hutch are skillfully recreated in finest mahogany from authentic Queen Anne designs over 200 years old. Flowing cabrioles and pierced apron carvings distinguish this cherished reproduction. Send 50¢ for a complete showing of our award-winning James River Collection.

See James River in the Royal Barry Wills House at the House of Good taste Exhibit at the N.Y. World's Fair.

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Corlon line, and two to Vernay Vinyl Corlon, all in light-colored effects. A new white latex-base adhesive, S-270 Cement, has also been introduced by the company, specifically for the installation of Vinyl Corlon sheet materials and standard gauge linoleum on suspended wood subfloors.

Semi-recessed lighting fixture

Lightolier has introduced a semi-recessed modular lighting fixture which can be installed where only surface mounts were hitherto possible. Depth of space needed for installation of the Semi-Recessed Prismalux is only 1½", as compared to 4" to 6" for recessed fixtures. Projection is approximately 2". The new luminaire is available in two 4-light sizes: 24" x 24" and 24" x 48". The shielding (in choice of debossed prismatic acrylic or styrene) can be removed to replace bulbs without the use of tools. Mounting brackets are adjustable from inside the fixture. It can be used with Accesso and Owens-Corning Fiberglas access tile systems, as well as with concealed mechanical suspension systems.

The fixture is particularly suitable for remodeling jobs. Since the 1½" channel into which the fixture is fitted can be easily installed at any point in the ceiling, it can be moved to another position, as may be desired by a new tenant, without major ceiling repair. Literature available from Lightolier, Inc., 346 Claremont Avenue, Jersey City 20, N. J.

Decorative safety glass panels

Protecto Safety Glass Company, 82-08 Cooper Avenue, Glendale, New York, has developed a new product, called Decor-lam. Decor-lam is a sandwich of shatterproof safety glass with a fabric or other decorative material between the pieces of glass. In some cases, the glass itself is screen printed with an intricate pattern. Sold by the square foot, the material can be used for room dividers, escalator en-

DURABLE and SMART

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Arm Chair with cane inlay on back.
Foam rubber in seat.

No. 8337
Matching Side Chair

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Koroseal is decorative, durable and easy to hang. Spills wash right off and it resists scratches and scuffs. That's why you'll find it in hundreds of hotels, including:

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The Inn
Ponte Vedra Beach, Florida

Cavalier Motel
Detroit, Michigan

Houston International Airport Hotel,
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Riviera Beach, Florida

Mercury Motel
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Continental Lodge
Reno, Nevada

Monticello Motel and Restaurant
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Koroseal vinyl wall covering comes in over 300 standard patterns and colors. Local inventories. For the name of your nearest distributor and sample swatches, write on your letterhead to: The B.F.Goodrich Company, Consumer Products Marketing Division, 277 Park Avenue, New York, N.Y. 10017. Or call New York—922-5100.

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Consumer Products Marketing Division
Household products • Furniture products • Home furnishing products • Drug sundries

closures, dropped ceilings etc. The laminated decorative glass is shatter proof. In addition to stock designs, which range from tortoise shell repeats in several colors, to neat stripes, custom designs are available. Decor-lam is also available to furniture designers for use as table tops and shelves.

New aluminum siding insulation

Therm-O-Back is a new development in polyurethane foam insulation and backing for aluminum siding. Applied in a thin liquid spray, the liquid expands immediately to 30 times its volume and firms in 90 seconds, providing a ⅜-inch layer of insulation. It is a 90% closed cellular product, resulting in a K factor (degree of thermal conductivity) of 0.12. This compares with 0.23 for expanded polystyrene and 0.30 for fiberboard, the two commonly used backing materials. Accordingly, Therm-O-Back is expected to reduce average home heating costs up to 30%. Because it is applied in liquid form, it adheres totally to the siding, providing increased rigidity and dent resistance. Therm-O-Back has been accepted by the Architectural Standards Division of the Federal Housing Administration and is scheduled to be included in the Revised Materials Bulletin UM-27 on backed aluminum siding. It is said to have good solvent resistance, low moisture permeability and minimizes condensation problems; it is rot, mildew, and vermin-proof.

Therm-O-Back is a development of Callery Chemical Company, Callery, Pennsylvania. Literature is available on request. Although presently applied only to aluminum siding, the company plans to extend its application to other products in the building industry, and offers its aid in the development of new product applications.

Therm-O-Back aluminum siding is currently available from Security Aluminum Company, 385 Midland Avenue, Detroit.

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And remember, too, that such superior tablelinen should be maintained by proper laundering: laundering as excellent as the cloth itself.

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STEVENS SIMTEX TABLELINENS—stocked in white and fashion colors
See your dealer for these and crest and custom colors.

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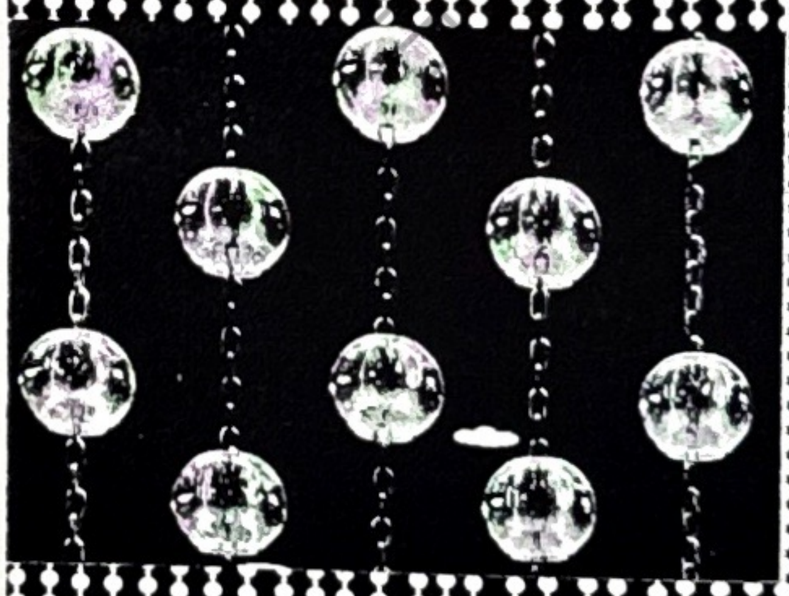
Bead Curtains



Decorative Glass Balls on Chains, all Bead Curtains in Colors and Crystal, Glass, Plastic, Wood, Cork, Custom Made.

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Color dictionary for professional designers

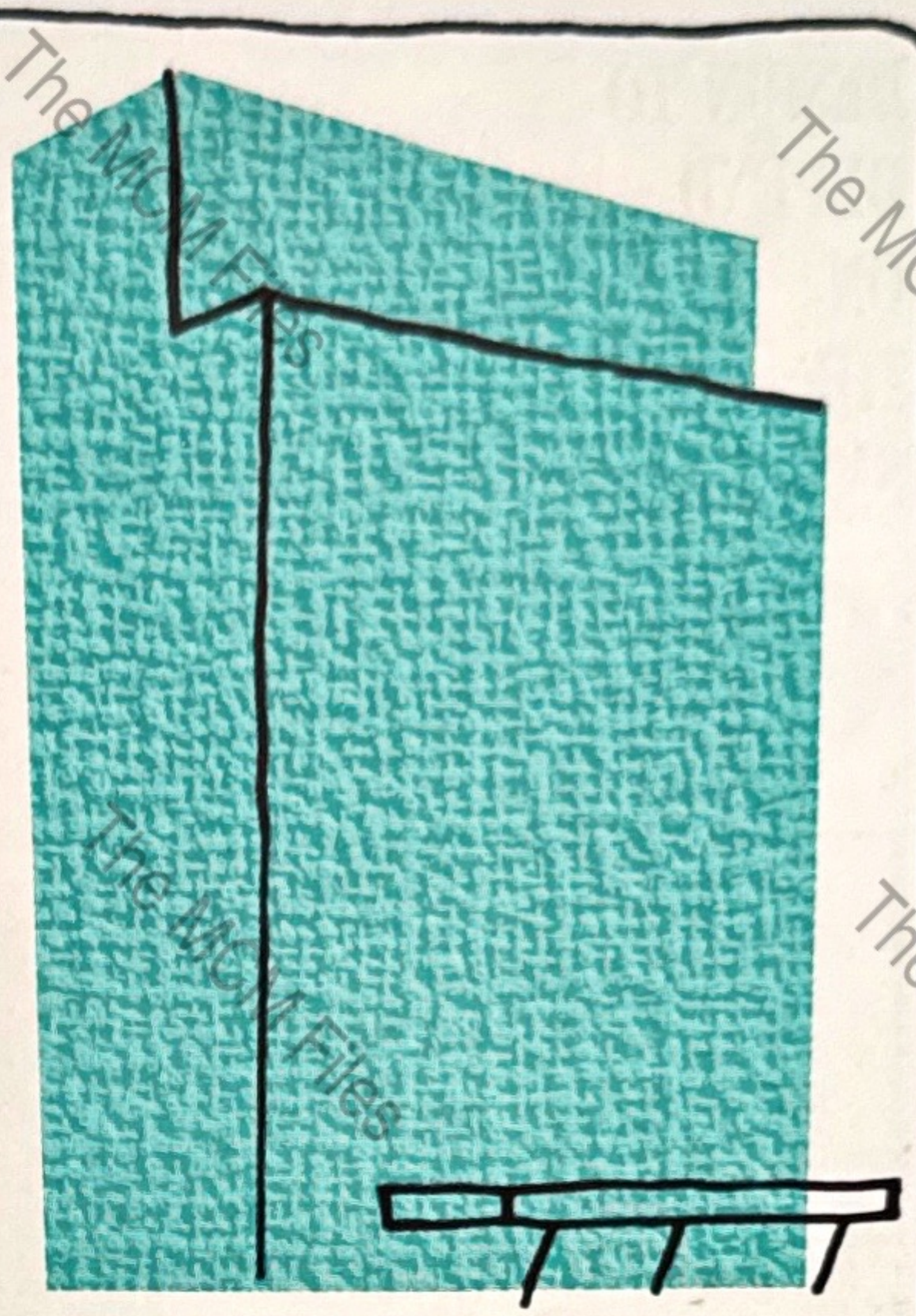
"Color Key" is a newly developed color system for the selection and coordination of color schemes, a time and expense saver for architects, builders, and interior designers. The system divides all harmonious colors into two Color Key palettes, each containing 300 colors for use in combinations. The colors are offered in three sizes: a bound, four-fold Portfolio Dictionary measures 9" x 64" when open and sells for $20; the Dual-Pack Dictionary packaged in a plastic case 1½" x 2" x 9½" is $15; individual purse or pocket dictionaries containing one specified Color Key only are $7 each. Color Key dictionaries are available through Design Aid, 1350 North Cahuenga Boulevard, Hollywood, Calif.

Barwick Mills to exhibit at A.I.A. convention

The 97th Annual American Institute of Architects Convention and XI Pan American Congress of Architects will be held at the Sheraton Park Hotel in Washington, D. C. from June 13 to June 18, 1965. Among the participating exhibitors will be E. T. Barwick Mills, Inc., Chamblee, Georgia, which will show its new synthetic fiber Colorset and Veltron carpeting for contract installations. Separate space will be devoted to Monarch Mills, subsidiary of Barwick.

Furniture Manufacturers Association elections

At the 54th annual meeting of the Furniture Manufacturers Association held last month, the following directors were named for three-year terms: Charles M. Kindel, president of Kindel Furniture Company, James VanOosten, president of Johnson Furniture Company, and W. R. Fitzgerald, president of West Michigan Furniture Company, who were re-elected; and Charles M. Dozema, president of Mastercraft Furniture Company, newly elected.



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Oakland Airport Terminal Bldg.
Oakland, California

Tennessee Gas Building
Houston, Texas

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Edgecomb County Court House
Tarboro, North Carolina

American Red Cross Buildings
Oakland, California

CBS Building
New York, New York

The Chase Manhattan Bank
New York, New York

Northwestern National Bank
Minneapolis, Minnesota

U. S. Steel Co. Office Bldg.
Portland, Oregon

Lyric Theater
Salt Lake City, Utah

Ohrbach's Department Store
Los Angeles, Calif.

Stockton, Whatley, Davin & Co.
Jacksonville, Florida

Brunswick Building
Chicago, Illinois

I.G.A. Supermarkets
Chicago, Illinois

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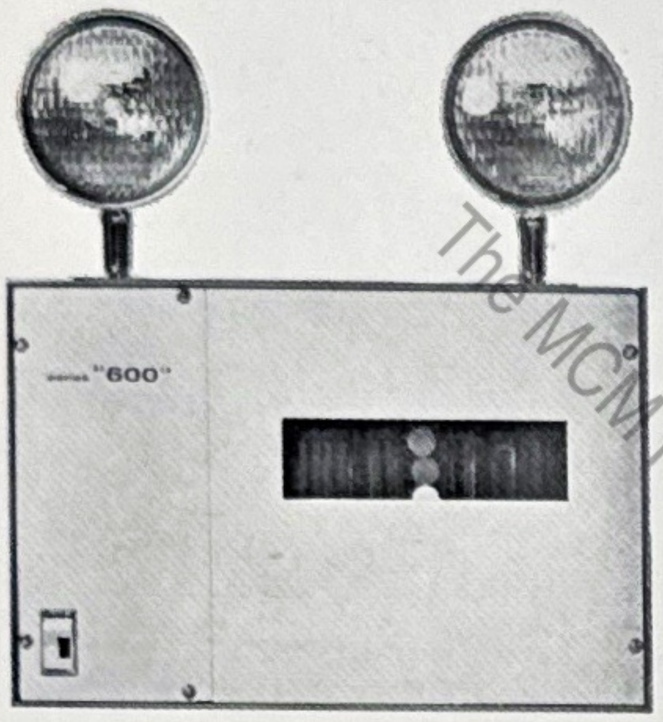

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Leather for Colonial Williamsburg reproductions

Lackawanna Leather has been selected by Colonial Williamsburg as the official upholstery leather to be used for furniture reproductions. Publications of 1751 have provided background material, which resulted in creation of two new finishes and 33 colors in the 18th century tradition. These top grain leathers have been developed for the reproduction program by The Lackawanna Leather Company, 700 Grand Avenue, Hackettstown, New Jersey.

Color wheel shows scope of Super Tuf-tex vinyl

Royalmetal Corporation, 1 Park Avenue, New York, has developed the Color Correlator, a color wheel designed to demonstrate the scope and quality of Super Tuf-tex, a vinyl-coated upholstery fabric offered in some 30 distinctive colors. Five color groupings can be matched at one time — for Super Tuf-tex, cloth fabric upholstery, table and desk top colors, paint colors, and other upholstery materials. The Color Correlator is available to Royalmetal dealers.

Dan River to acquire Wunda Weve

Dan River Mills, Inc., Danville, Virginia, has entered an agreement to acquire all the outstanding stock of the Wunda Weve Carpet Company, Greenville, South Carolina, producers of woven and tufted broadloom carpets, area rugs, and custom carpets. Wunda Weve will operate as a division.

Trade addresses, personnel, and firms updated

ALLIED CHEMICAL CORPORATION, Fibers Division, 261 Madison Ave., New York, has named ROBERT MULCAHY sales director.

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• 50 New Items • Over 160 Products
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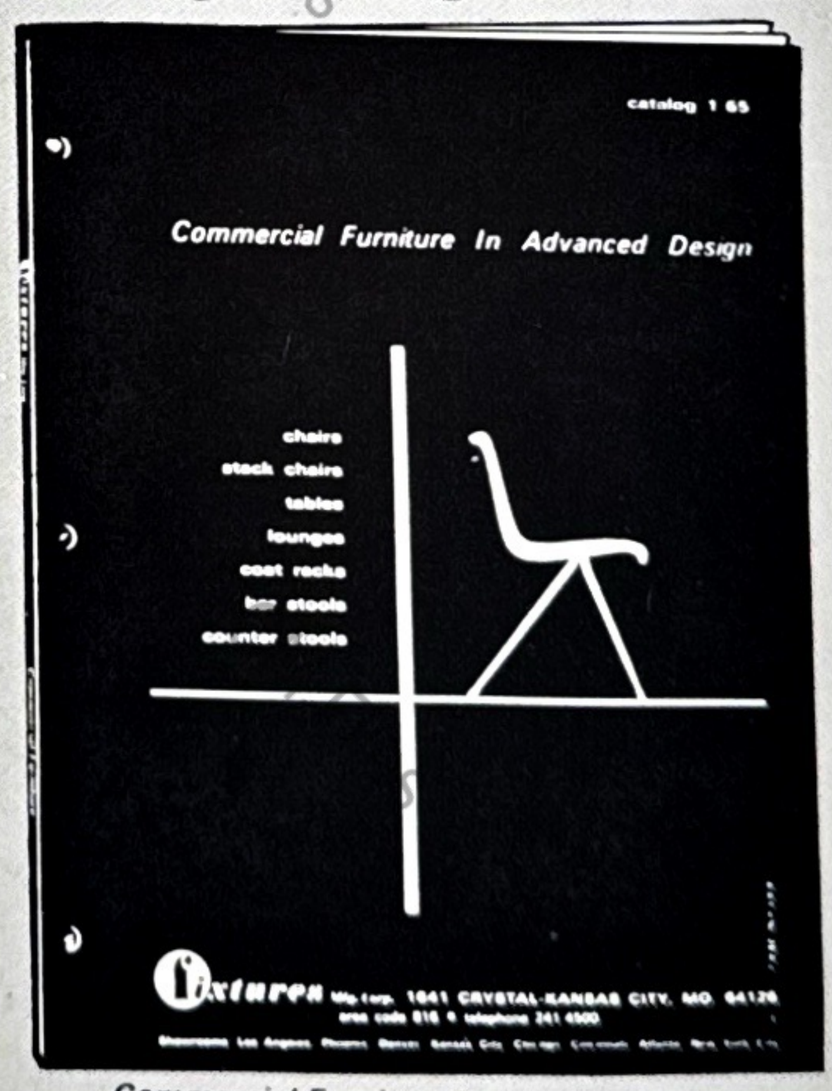

Commercial Furniture in Advanced Design
WRITE TODAY fixtures Mfg. Corp.
1641-C4 Crystal • Kansas City, Missouri 64126

AMERICAN BILTRITE RUBBER COMPANY, AMTICO Flooring Division, has opened a new showroom at 979 Third Avenue, New York, on the fifth floor.

ART METAL INC., Jamestown, New York, producers of metal office equipment, has appointed PAUL R. SCHNITZEN, district sales representative for the mountain states; headquarters at 1305 Trenton Street, Denver.

BERKSHIRE-HATHAWAY, INC., New Bedford, Massachusetts, recently opened a showroom for sales of decorative fabrics in The Merchandise Mart, Chicago.

BIGGS ANTIQUE COMPANY, INC., 900 West Marshall Street, Richmond, Virginia, has appointed J. FRANK GRAHAM, JR. manager of its Baltimore branch store.

BURLINGTON INDUSTRIES, INC., Greensboro, North Carolina, has elected treasurer JOHN B. CAVE a vice president.

COLLINS & AIKMAN, 210 Madison Avenue, New York, announces that DONALD E. STOLBERG has joined the Ca-Vel Division as marketing manager, Rug Department.

DREXEL ENTERPRISES, INC., Drexel, North Carolina, has opened a contract showroom in The Merchandise Mart, Chicago, in space 11-116.

GALLERY BETTINA, 110 MacDougal Street, New York, newly opened by Gabrielle Bettina Calfon, will be available one week monthly to show art by teenagers and young adults.

GENERAL FIREPROOFING COMPANY, Youngstown, Ohio, has appointed GEORGE D. MALCOLM assistant to the manager for furniture sales.

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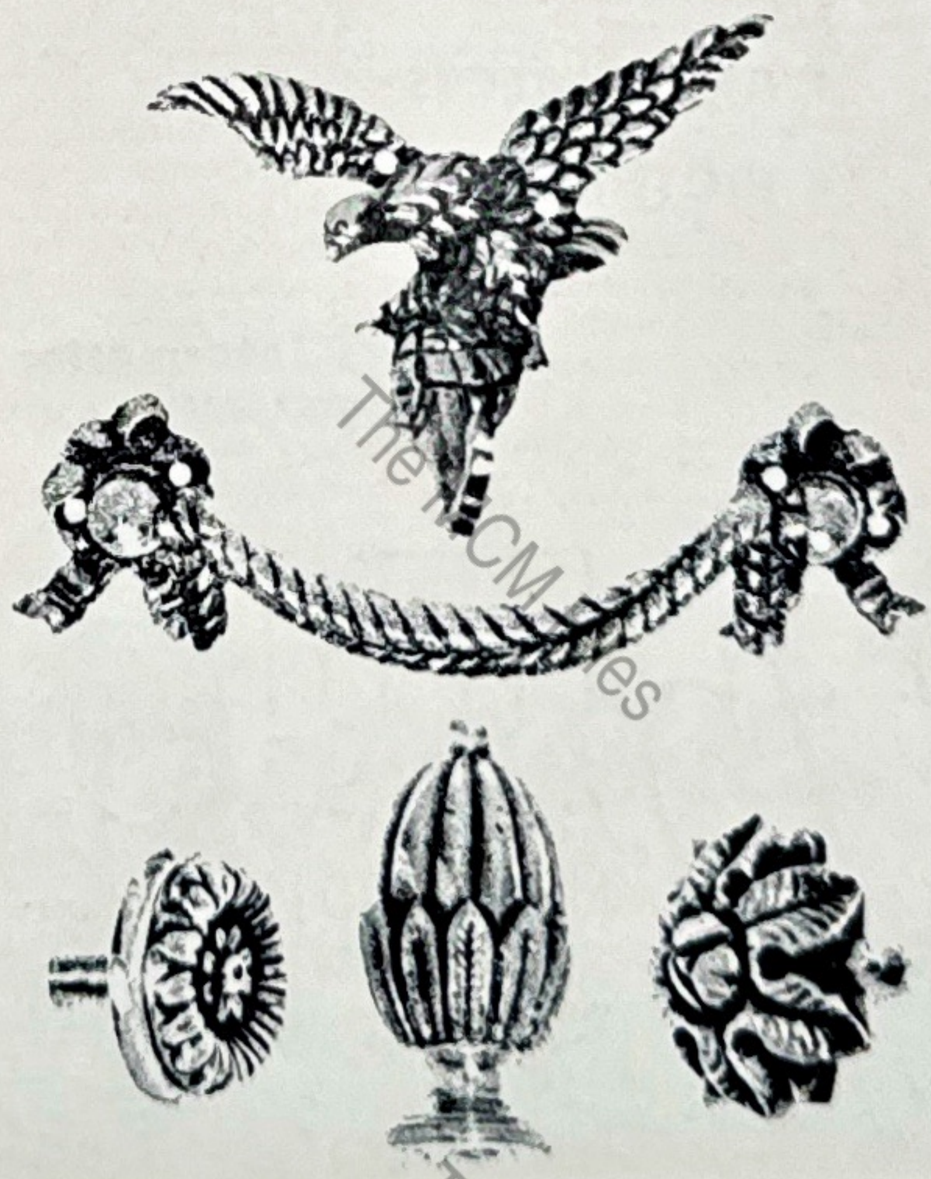
Request Catalog No. 649



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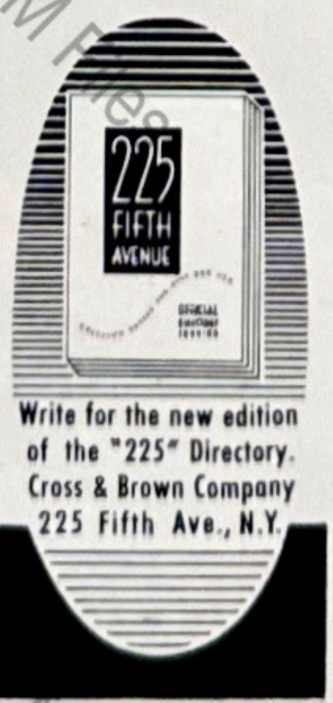

Write for the new edition of the "225" Directory. Cross & Brown Company 225 Fifth Ave., N.Y.

AMERICA'S CENTER FOR GIFT AND ART

GLOBE FURNITURE COMPANY, High Point, North Carolina, has named BARBARA F. HOTHORN as staff interior designer and decoration consultant.

GREEFF FABRICS, INC., 150 Midland Avenue, Port Chester, New York, has announced that HENRY TRAUTMAN, for the past 28 years connected in a selling capacity with Jofa, Inc., will be floor manager of its New York showroom.

GRIPPI GALLERY, source for custom picture framing, is now located at 344 East 59th Street, New York.

INTERCHEMICAL CORPORATION, Coated Fabrics Division, Toledo, Ohio, has named W. RUSSELL MOORE sales representative for Coair and Cohyde vinyl fabrics in New England and New York (outside of New York City).

JACKSON ELLIS COMPANY, INC., 979 Third Avenue, New York, custom wallcoverings and fabrics, now displays the BEN KARPEN line of decorative accessories and occasional furniture including bar carts and seating pieces.

FREDERIK LUNNING, 667 Fifth Avenue, New York, has appointed E. D. STOKES to represent its Scanindavian collection of furniture and lighting in Ohio, Indiana, Michigan, and Kentucky. His address is 10211 Lakeshore Boulevard, Cleveland, Ohio.

GEORGE NELSON & COMPANY, 25 East 22nd Street, New York, has announced the elections of RONALD BECKMAN and JOHN SVEZIA as vice presidents.

OXFORD MILLS, INC., Ware, Massachusetts, has appointed WIL-MAR DISTRIBUTING COMPANY, 1790 Maple Street, Northfield, Illinois, exclusive distributors for Oxford's contract carpeting in that area and northern Indiana.

From the workshops of Poland's world renowned artists-craftsmen —a wealth of distinctly original creations in contemporary and traditional folk art styles. In wood, wool, wrought iron, ceramic, glass.

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ROYALMETAL CORPORATION, 1 Park Avenue, New York, has named DANIEL P. NUGENT vice president, marketing.

HOWARD MILLER CLOCK COMPANY, Zeeland, Michigan, has appointed B. D. FOOSE director of marketing, a newly created position.

PETER PEPPER PRODUCTS, INC., 22422 South Avalon Boulevard, Wilmington, California, now has ROBERT GARVIN ASSOCIATES, INC., 315 East 62nd Street, New York, as representatives in the Greater New York area.

RICHARDSON/NEMSCHOFF, Sheboygan, Wisconsin, has opened a furniture showroom at 1 Park Avenue, New York.

SCROLL, INC., 800 N.W. 166th Street, Miami, a subsidiary of Keller Industries, Inc., Miami, has announced the appointment of the MC CUNE SHOWROOM, Jackson Square, San Francisco, as the Bay area representative for Scroll solid aluminum furniture.

JAMES SEEMAN STUDIOS, INC., 50 Rose Place, Garden City, New York, has appointed JAMES A. BRENNAN to contract sales in Los Angeles. His headquarters are in the Seeman showroom, 107 South Robertson Boulevard.

TOMLINSON OF HIGH POINT, High Point, North Carolina, has announced the appointment of RUPERT A. HARWELL, JR. as special assistant to SIDNEY H. TOMLINSON, JR., vice president in charge of sales.

UNION CARBIDE CORPORATION, 270 Park Avenue, New York, has made RICHARD H. GARNETT marketing specialist for the Fibers and Fabrics Division.

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to show you the new **fundamentals** secretarial posture chair. Order your sample now...from a collection of office units that insure economical space and maximum comfort.

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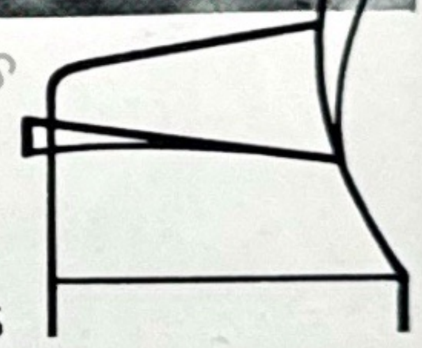
1601 WILLOW AVE., HOBOKEN, N.J.

P.S. Write for our new chair catalog and price list.



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■ Kneedler-Fauchere, San Francisco, Los Angeles ■ Boston ■ S. J. Campbell, Chicago ■ Miami ■ E. C. Dicken, Dallas ■ Atlanta ■ Philadelphia

ALBERT VAN LUIT & COMPANY, 400 Chevy Chase Drive, Los Angeles, has named RICHARD G. KIRKHAM Eastern manager for sales in the New York metropolitan area with headquarters in the 979 Third Avenue showroom.

WIDDICOMB FURNITURE COMPANY, Grand Rapids, has appointed HENRY DEBRITO, former manager of Furniture Galleries, Inc., sales representative in the Mid-Atlantic states.

WINDOW MODES, INC., previously on 52nd Street, is now located at 240 East 56th Street, New York.

Manufacturers' Literature

ATELIER OF STAN TAYLOR, a division of STAN TAYLOR IMPORTS, 8461 Melrose Place, Los Angeles, has issued a portfolio containing over 40 pages showing individual pieces from the Atelier collection, replicas of "museum type" furniture. The photography captures details of carving, decorative panel paintings, and wood grains. The collection is noted for its meticulous reproduction of the original furniture. Descriptions, dimensions, and price list is included.

CHARLES BLOOM, INC., 15 East 26th Street, New York, presents its Contract Manual for Bedspreads and Draperies in a 11½" x 16½" excellently organized catalog. It contains large swatches of the eleven Bloomcraft fabrics in this line and smaller swatches of all colorways available. Fabrics include woven textures, plaids, slub weaves, a quilted rayon and acetate, and a colorful bold print, Ingenuity, designed by Jack Lenor Larsen. Colors and combinations are clear and refreshing. The catalog also contains sketches which give measurements for the six bed and daybed coverings offered. Wash illustrations suggest numerous bedroom arrangements for spreads with matching curtain treatments.

BOLING CHAIR COMPANY, Siler City, North Carolina, issues a catalog on Colonial chairs which illustrates Hitchcock, Ladderback, Windsor, Captain's, Arrowback, and Bentwood chairs; dining tables; and upholstered sofas and chairs. Four standard hand-decorated back panels for the Hitchcock chairs are shown in color. Price list is included and leather or vinyl upholstery sample cards are available.

FEDERAL MILLWORK CORPORATION, 3300 S. E. Sixth Avenue, Fort Lauderdale, Florida, has issued a brochure describing its ornamental redwood columns for exterior or interior application. Styles are plain round, fluted round, or fluted square with redwood caps and bases; all are treated with preservative. Lengths are 8′ x 9′; diameter is 8″ for the round, 6″ for the square. Various designs, shapes, and other woods can be custom ordered.

BASIC FURNITURE STYLES, INC.

1518 ENGLISH ST. • HIGH POINT, NORTH CAROLINA

Catalog Available

FORMICA CORPORATION, 4614 Spring Grove, Cincinnati, presents a three-fold Vanitory Design Portfolio of color renderings by Jeremiah Goodman, A.I.D. illustrating ways to use this product for bath and powder rooms. Suggestions shown are by Formica designers and stylists.

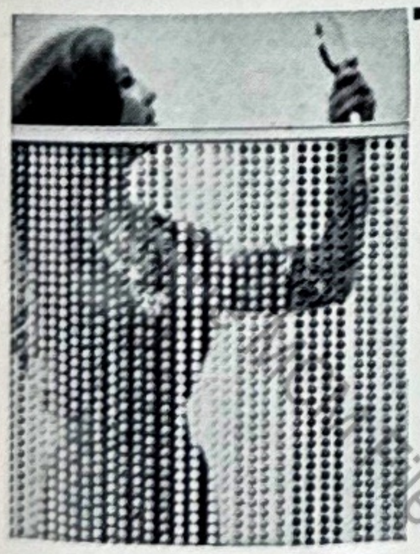
GLOBE FURNITURE COMPANY, High Point, North Carolina, manufacturers of fine traditional living room furniture, is celebrating its 60th anniversary and for the occasion has published a booklet on the growth of the firm since 1905. Photographs of Globe furniture in smart room settings are accompanied by pictures of interiors when wicker furniture, potted palms, and student lamps were in vogue. There is a glimpse of the unseen construction and hand-work details which go into the making of this quality furniture, and a color map points out Globe's distribution throughout the United States and Canada.

INTERZUM, the international fair for accessories and materials used in woodworking, furniture, upholstery, and mattresses, will take place in Cologne from June 24 to 27, 1965. A preliminary list of exhibitors is available from Messe-und Ausstellungs-Ges. m.b. H. Koln, 5 Koln-Deutz, Postfach 140, Cologne, West Germany.

LA CIENEGA CENTER INC., 8731 West Third Street, Los Angeles, has put out its Spring '65 catalog which presents antiques and reproductions, accessories, floor coverings, and other treasures from members' showrooms. A directory of the center is concluded.

MASLAND DURALEATHER COMPANY, Amber & Willard Street, Philadelphia, presents the entire Masland Duran vinyl wallcovering line of 18 patterns and four weight qualities in a new swatch catalog available through Masland distributors. Swatches of each pattern show all colors; specifications are given on the back of each page. Textures and effects include marble, woodgrain, florals, and silk or linen finishes. The three-ring construction catalog measures 12″ x 12″ with index tabs for each quality vinyl.

A. W. PISTOL INC., 8-10 Drake Avenue, New Rochelle, New York, source for architectural lighting fixtures, features the elaborate chandeliers it supplied for the Top Of The Fair restaurant (at the World's Fair) on the cover of its looseleaf supplement, AIA File No. 31-F-2. Color illustrations of single and triple light pendants suspended by chain or plastic cord are colorful in clear-toned glass or frosted; the globes come in round, lantern, melon, and other shapes. Floating sculptured globes of satin opal glass hang in clusters of five with the lightweight appearance of paper lanterns. A mail-in card will bring the larger catalog of 400 styles.



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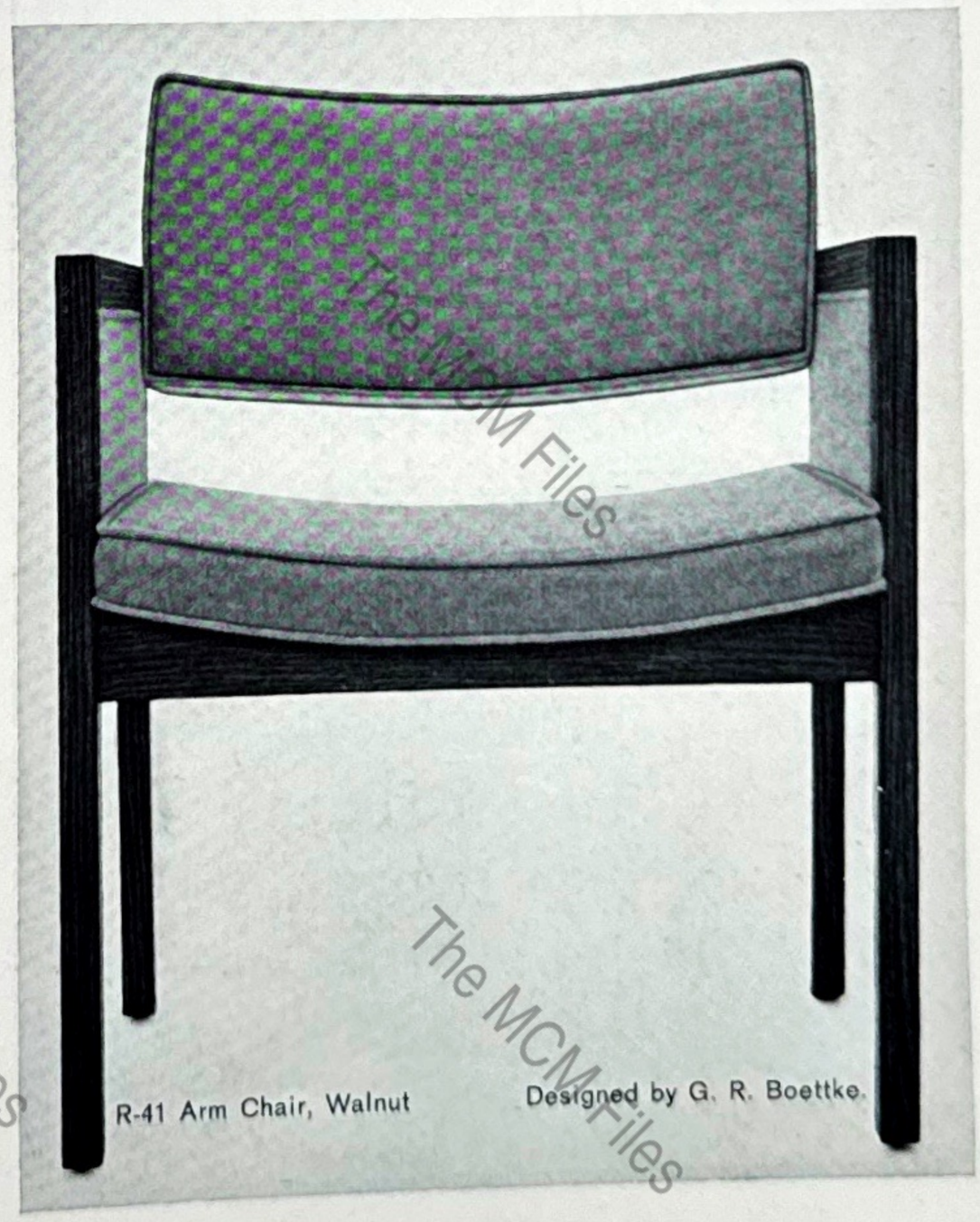
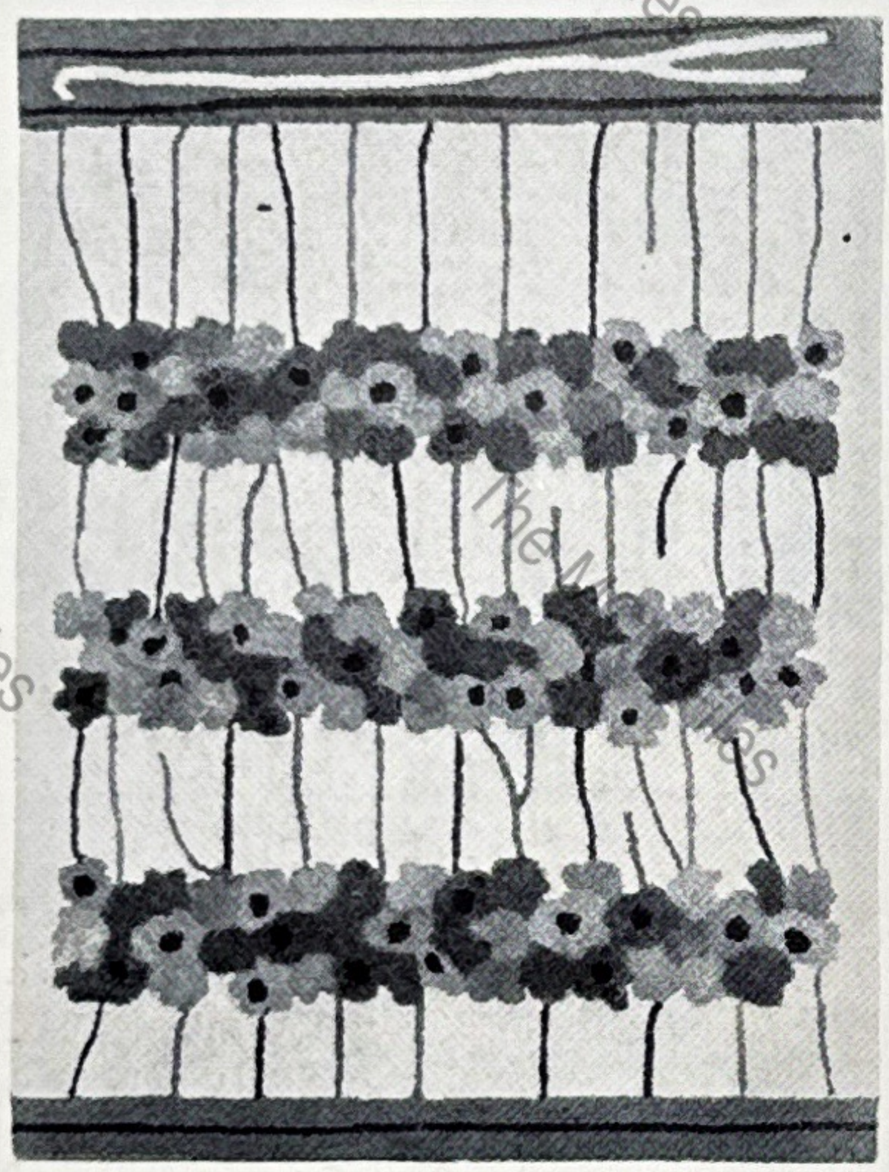
Catalog on request.



R-41 Arm Chair, Walnut — Designed by G. R. Boettke.

This is **Queues des Fleurs**
designed by Dorothy Liebes



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Kenneth F. Macdonald

Kenneth F. Macdonald, 61, assistant contract manager for Greeff Fabrics, Inc., died suddenly on April 17. With Greeff since 1953, he is survived by his wife, a son, and two sisters.

President of Jacques Bodart dies

Mrs. Ruby Shotwell Chapman, president of Jacques Bodart, Inc., 49 East 53rd Street, New York, died at her home in St. James, Long Island on May 1. Mrs. Chapman founded Jacques Bodart in 1922, a firm known to the trade for its imported French and Italian furniture. As Madame Shotwell-Piper, Mrs. Chapman also had a career as a concert soprano and appeared in a number of musical productions. She is survived by George S. Piper, a son by a previous marriage.

Henriette Nigrin Fortuny 1876-1965

Mrs. Henriette Nigrin Fortuny, 90, widow of Mariano Fortuny y Madrazo, Spanish painter and designer, died March 16 in Venice, the city in which her husband founded the famous Fortuny fabric business. Following her husband's death in 1949, Mrs. Fortuny took over the management for a short time before selling the entire Fabbrica Fortuny enterprise to Countess Elsie McNeill Lee Gozzi, a New York interior designer whose headquarters are at 509 Madison Avenue. Countess Gozzi formerly ran the United States agency for Fortuny fabrics.

For your information

(*Continued from page* 52)

room which features ample seating space beside a fireplace with a game and library area on raised platform. William H. Newcomb won third prize ($250) for a Japanese influenced family room with a built-in sofa and half-moon shaped upholstered chairs which can be tilted in various positions. Two honorable mentions went to Joseph D'Urso for a music room, and Lawrence Redfern for three level deck areas under an A-shape roof.

Decorators Exhibition and Auction

A *Decorators Exhibition and Auction* at New York's Parke-Bernet Galleries (May 20-25) will include room settings designed by ten leading interior designers culminating in an auction on the evening of May 25 of about 100 donated antique pieces. The exhibition which is under the patronage of the Duchess of Windsor is for the benefit of Cancer Care, Inc. of the National Cancer Foundation, and will feature settings designed by William W. Baldwin, Baldwin and Martin, Inc.; Ward Bennett, Brickel-Eppinger & Company, Inc.; Eleanor S. Brown, McMillen, Inc.; Robert Denning and Vincent Fourcade, Denning-Fourcade, Inc.; Elisabeth Draper, Inc.; Joseph Lombardo, Joseph Lombardo, Inc.; James Tillis, Mallory-Tillis; Richard V. Hare; Albert Hadley of Mrs. Henry Parish II; and Mimi Rand of Jessup, Inc.

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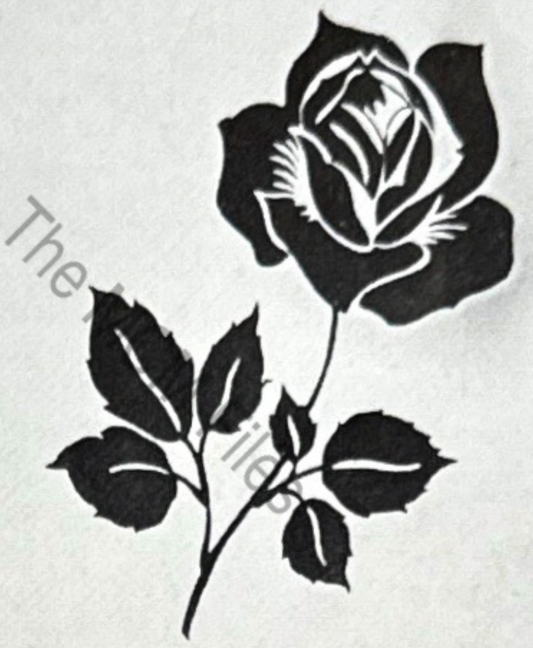

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Sloane's Spring and Summer House of Years

Designer Fred L. Vestal, who joined W & J Sloane, New York, in 1961, has created the 1965 spring and summer edition of the House of Years. A sun-filled living room, shown below, has pale lemon walls, buttercup fabrics, and a specially designed and woven Edward Field's random, serpentine-shaped rug in gold and white. A yellow Eversham linen splashed with a floral pattern covers the pillows of the Henredon sofa and three-fold screens edged in black felt which substitute for overcurtains. The other rooms, six in all, include choice pieces of furniture, harmonious colors, and interesting fabrics. A beamed ceiling, Pennsylvania Dutch patterned fabric, and tile floor lends a country look to the dining room.

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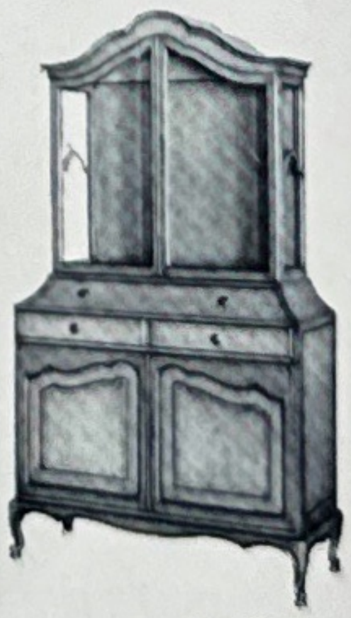

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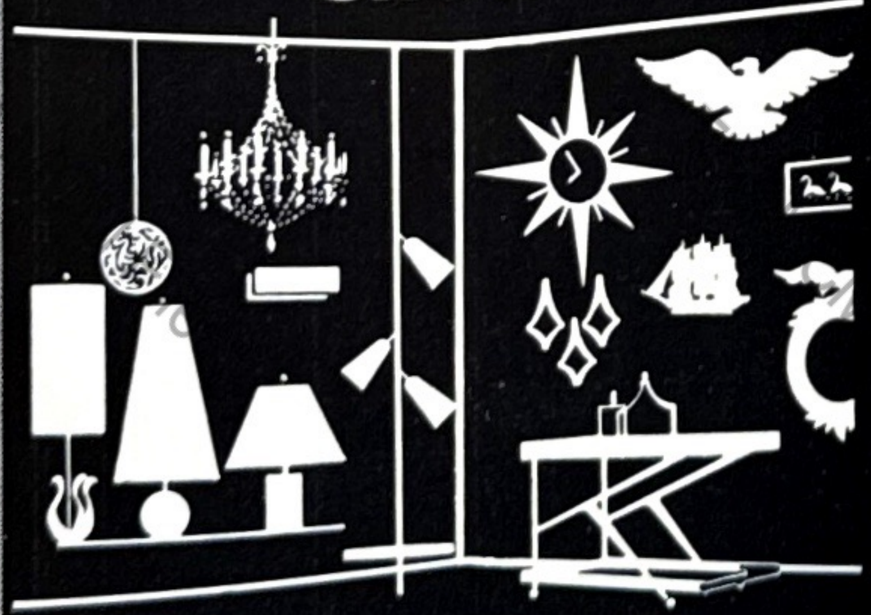

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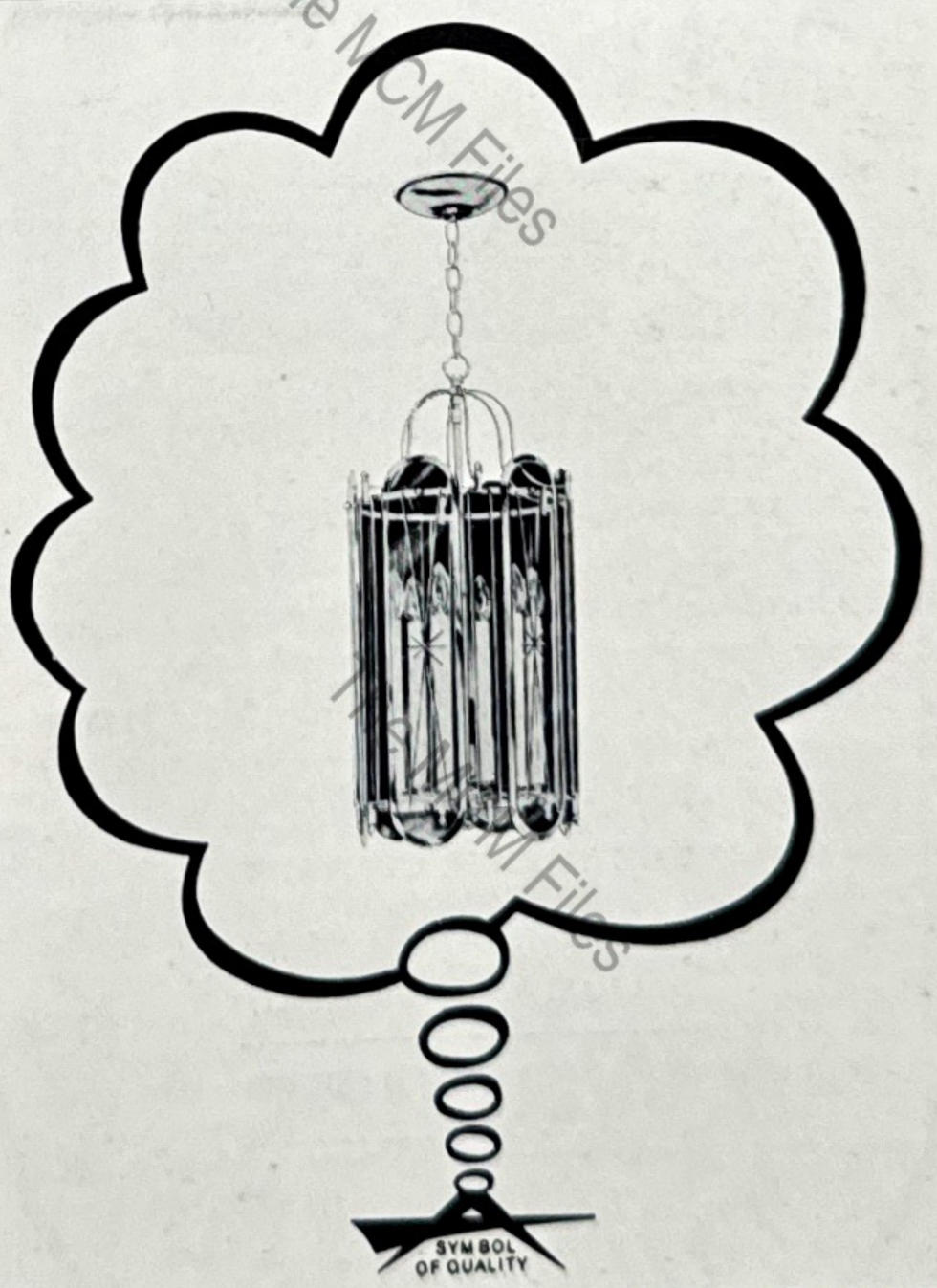

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wallcoverings

Interview with Karel Yasko

(*Continued from page* 80)

with a specific set of drawings and give them to three different companies for bidding, to see who can produce it at lowest cost. It is a ridiculous bind, but nonetheless a real one. But again, your industry should go to the new administrator of GSA when he is appointed and discuss these inequities, if that's what they think they are. He is the person who can certainly do something about it . . . In summary let me say it is a constant battle . . . I make waves, probably too many, but you have to make some waves of your own. Anything is possible, and like everything of value it takes time, committment and belief.

Q: *Are there any encouraging signs that there is a better climate for good design at the upper echelons of government?*
A: Absolutely! The climate was created by President Kennedy, and President Johnson is going along with it. His speech at the ground breaking for the Kennedy Center for the performing Arts was most revealing. Unfortunately, it went largely unreported by the press . . . Then we have a tremendous ally in the Federal Arts Commission—they serve a five or six year term, so there is continuity and a sustained level of excellence. They are holding the line on quality and I hope to hell they don't weaken . . . Governor Brown (California) held a day-long meeting last December for all his state administrators on design. It was very exciting and very heartening. . . . That's something your professional society could do, lobby at the state level, but see the man at the top. Governor Brown brought in his top administrators, the ones who really make the decisions. . . . There is so much you can do . . . please don't be discouraged.

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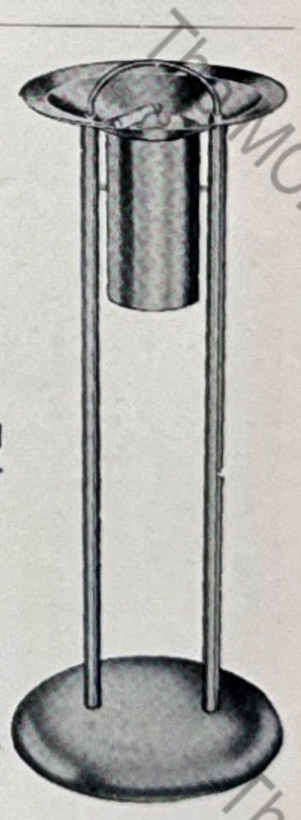

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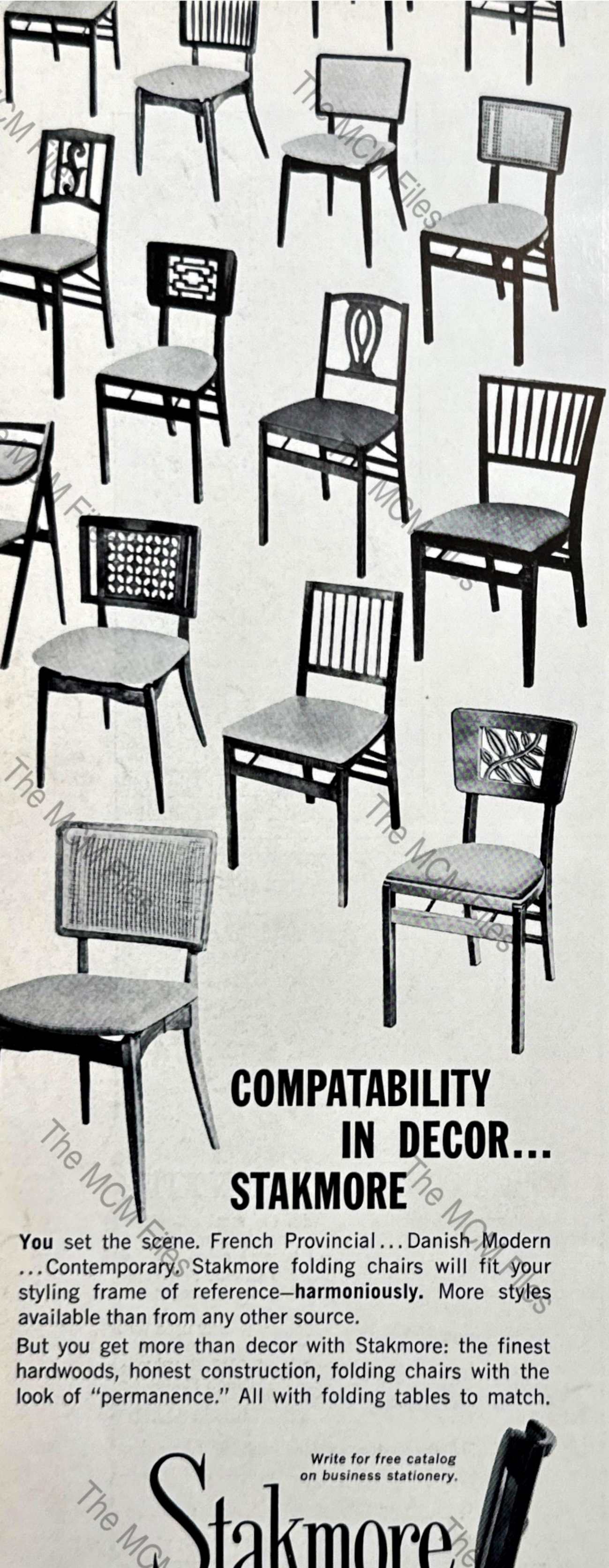

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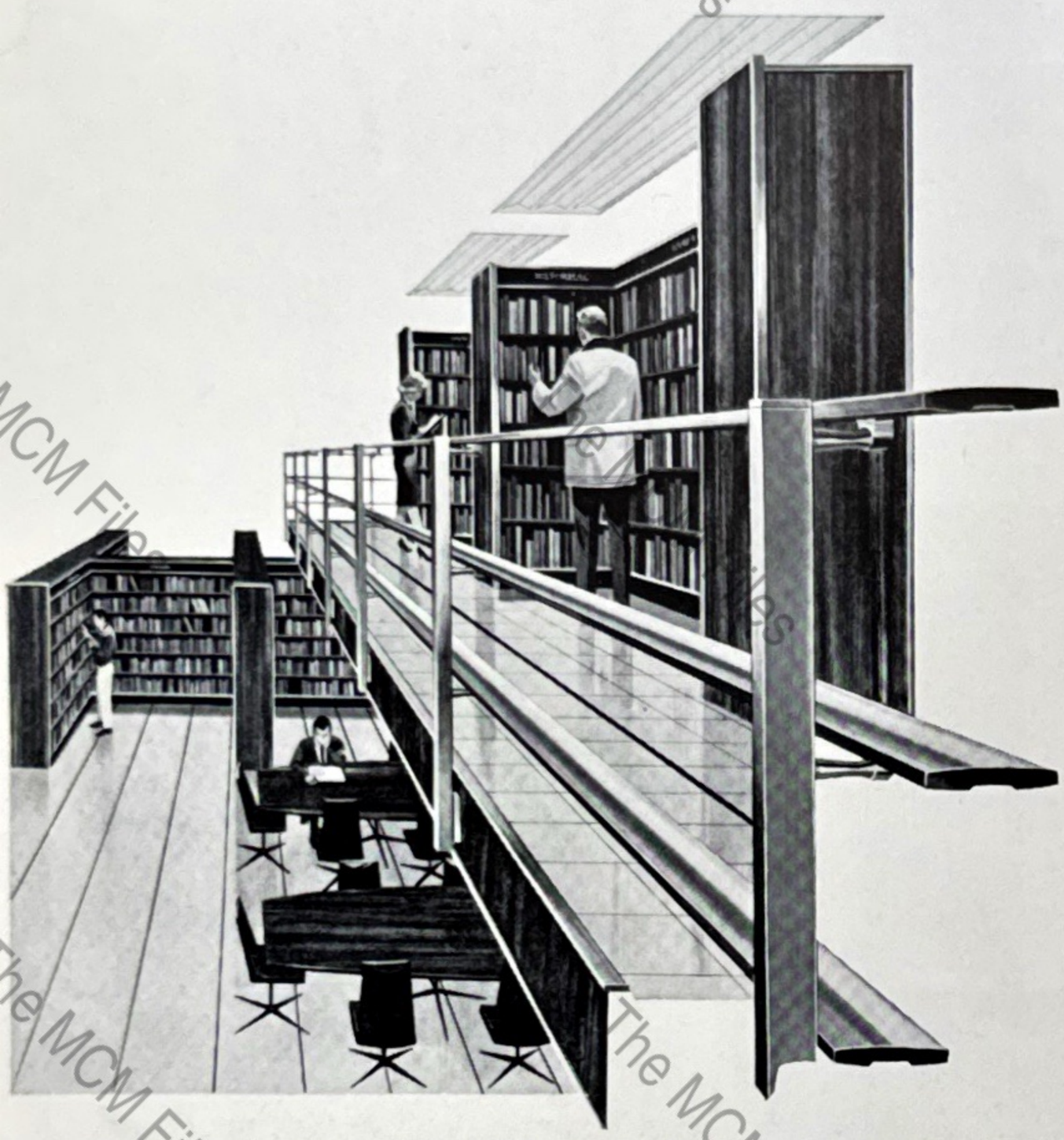

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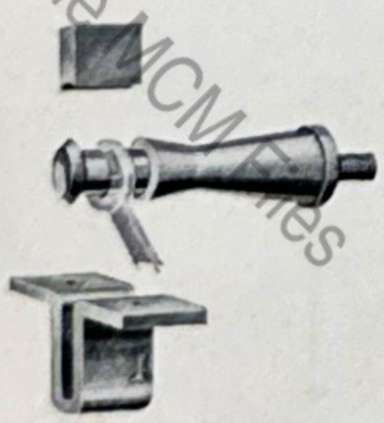

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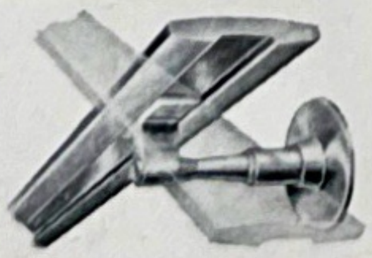

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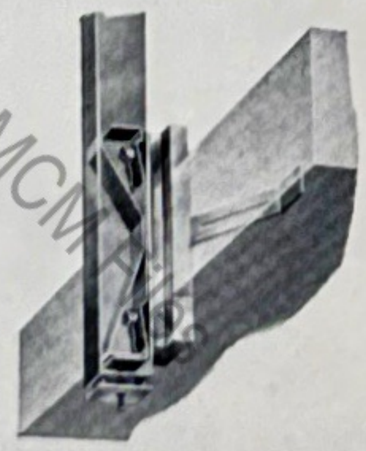

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Lyon Furniture Mercantile Agency, 185 Madison Ave., New York, N. Y.	MU 5-1880	168
Manges, Simon, & Sons, Inc., 575 Madison Ave., New York 22, N. Y.	MU 8-7700	48
Manning, R. A. Co. Inc., Sheboygan, Wisconsin	458-2184	165
Manuscreens, Inc., 979 Third Ave., N. Y.	421-1270	19
Marble, B. L. Furniture, Inc., Bedford, Ohio	232-0100	13
Milium Division, 1045 Sixth Ave., N. Y.	OX 5-1200	42
Molla Furniture, Inc., 425 E. 53rd Ave., N. Y.	PL 1-3788	28
Morgan-Jones, Inc., 404 Fifth Ave., New York 18, N. Y.	LO 3-7350	Inside Back Cover
Mosaic Tile Co., The., 55 Public Square, Cleveland 13, Ohio	621-4750	61
Mount Airy Furniture Co., Factory St., Mount Airy 30, N. Carolina	ST 6-8383	137
Nadler Furniture Corp., 305 E. 63rd St., N. Y.	TE 8-3810	146
New York Furniture Exhibit Corp., 451-453 Park Ave. So., New York 16, N. Y.	MU 3-7650	159
North American Electric Lamp Co., 1532 N. 13th St., St. Louis 6, Mo.	CE 1-2858	169
Omni, 405 W. Shepherd St., Charlotte, Mich.	543-2010	141
Owen, Margaret, Inc., 979 Third Ave., N. Y.	EL 5-1672	165
Peerless Steel Equipment Co., Philadelphia 11, Pa.	PI 5-0100	133
Philadelphia Carpet Co., Cartersville 20, Georgia	382-5200	173
Phil-Mar Corp., 1100 E. 22nd St., Cleveland 17, Ohio	KE 1-8800	148
Pittsburgh Plate Glass Co., Pittsburgh 22, Penn.	281-5100	6-7
Richter Artcraft, Inc., 1105 Dorr St., Toledo 7, Ohio	CH 1-5163	149
Roffman, Edward, Axel, Associates, Inc., 160 E. 56th tS., New York 22, N. Y.	PL 3-4252	163
Royal System, 1130 Third Ave., New York, N. Y.	LE 5-2434	56
Scalamandre, 979 Third Ave., New York 22, N. Y.	361-8500	38
Schwartz, I. Glass & Mirror Co., 412-418 E. 59th St., New York 22, N. Y.	PL 9-7866	152
Seminole Furniture Shops, Inc., 300 E. 54th St., New York, N. Y.	PL 3-6513	166
Shelby Williams Industries, Inc., 2500 W. Ogden Ave., Chicago 8, Ill.	738-4055	60
Spivack, Leo. H. Inc., 460 Park Ave. So., N. Y.	MU 6-6626	33
Stakmore Co. Inc., 200 Lexington Ave., N. Y.	MU 3-7544	170
Stark Carpet Corp., 979 Third Ave., New York	PL 2-9000	135
Stevens, J. P. & Co. Inc., 1460 Broadway, New York 36, N. Y.	OX 5-1000	156
Stow & Davis Furniture Co., 30 E. 42nd St., N. Y.	YU 6-9166	76
Tai Ping Rugs & Carpets, 295 Fifth Ave., N. Y.	MU 4-7676	52
Teal Industries, Inc., 118 Quinnipiac Ave., No. Haven 9, Conn.		158
Tile Council of America, Inc., 800 Second Ave., New York 17, N. Y.	OX 7-9269	50-51
Treganowan, Ernest, Inc., 49 E. 53rd St., N. Y.	PL 5-1050	152
Tropitone Furniture Co., 6030 General Tinker Ave., P.O. Box 3192, Sarasota, Florida	355-5999	161
Troy Sunshade, Co., The, 612 Grant St., Troy 73, Ohio	332-1281	141
U. S. Shutters, 420 W. 45th St., N. Y.	CO 5-1865	166
Vanleigh Furniture Co. Inc., 323 E. 44th St., N. Y.	MU 4-6700	65
Van Luit, Albert, & Co., 4000 Chevy Chase Dr., Los Angeles 39, Calif.	245-5106	21
Wagner, Sheric, Corp., 125 E. 57th St., New York 22, N. Y.	PL 8-3300	11
Warner Co., The, 108 So. Desplaines St., Chicago, Ill.		168
Wellington Sears Co., 111 W. 40th St., New York 18, N. Y.	LO 4-0700	26
Weyerhaeuser Company, Box B-107, Tacoma 1, Wash.		35
Widdicomb, John, Co., 205 E. 58th St., New York	HA 1-1200	3
Wilson, Ralph, Plastics, Inc., 600 General Bruce Dr., Temple, Texas	PR 8-2711	63
Winfield Design Associates, Inc., 674 So. Van Ness Ave., San Francisco, Calif.	UN 3-2933	147
Wool Carpets of America, 360 Lexington Ave., N. Y.	YU 6-6222	70

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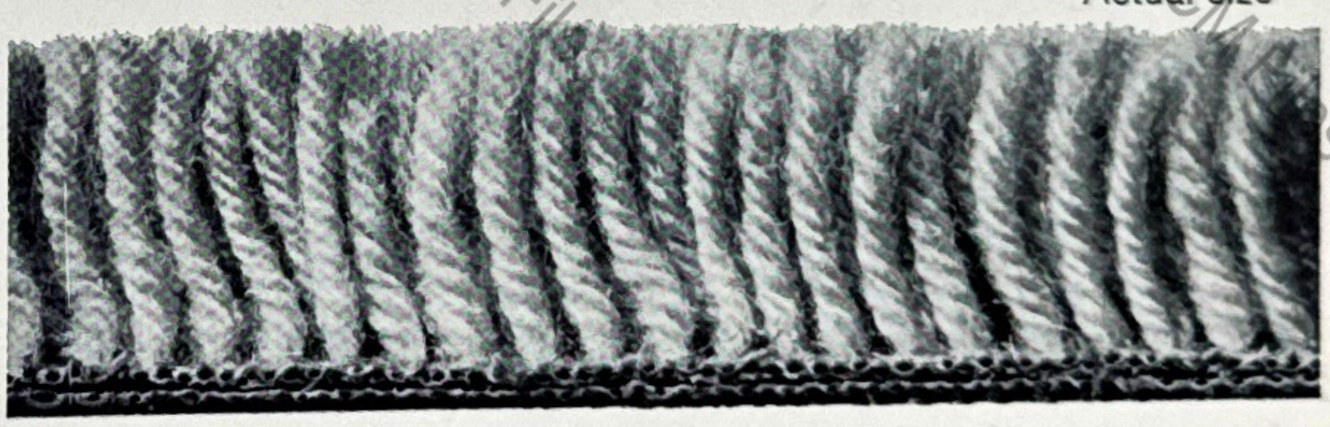
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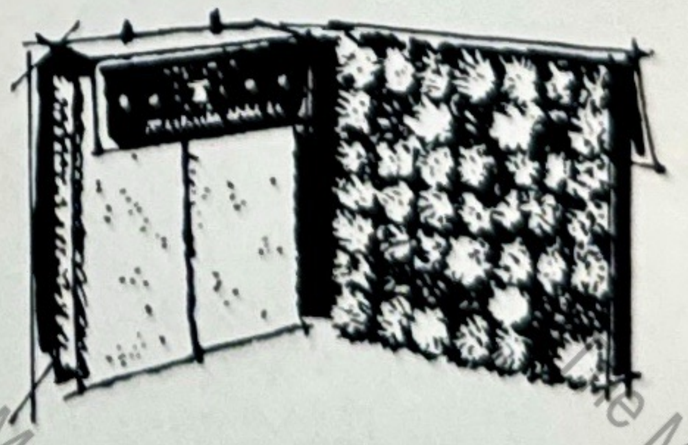

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